



Hanna Brzuszkiewicz
Material and Breath

Dorota Grubba-Thiede

Hanna Brzuszkiewicz

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Academy of Fine Arts in Gdańsk, District Museum in Toruń

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Hanna Brzuszkiewicz. Tworzywo i Tchnienie ["Hanna Brzuszkiewicz. Material and Breath"]

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Review of the monograph “Hanna Brzuskiewicz. Material and Breath”

This monograph is the first such extensive research-based study dedicated to Prof. Hanna Brzuskiewicz - a recognized artist and sculpture tutor at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń since 1958, actively participating in the Polish as well as international exhibition movement to this day - at the same time it remains a kind of art book. The publication, prepared by dr Dorota Grubba-Thiede in collaboration with its co-editor Anna Kropiewska-Gajewska and Prof. Hanna Brzuskiewicz herself, impresses with the breadth of the Artist's original achievements. The sculptures and drawings meticulously collected by Dorota Grubba-Thiede and Anna Kropiewska-Gajewska in the course of their curatorial work, were interpreted in the introductory essay: *Professor Hanna Brzuskiewicz – Material and Breath* by Grubba-Thiede, and in Anna Kropiewska-Gajewska's text, entitled *The kind of sculpture one remembers...*; they were also thoroughly documented in the *Calendar of Life and Artistic Work* with photographs by Janina Gardzielewska and Władysław Szulc. In order to broaden the interpretation of the Artist's work, the editors invited the University of Gdańsk Prof., dr hab. Magdalena Howorus-Czajka who wrote the essay entitled *Rend – Fracture – Pause. Towards the artwork of Hanna Brzuskiewicz*. The structure of said publication and its aesthetic value are strengthened by the exceptional contemporary photographs by Krzysztof Deczyński, which emphasize the values of Hanna Brzuskiewicz's

sculptures, and were created exclusively for the monograph - to accompany the historically recognized photographs by Andrzej Skowroński. The cover features Hanna Brzuskiewicz's mysterious sculpture *Portrait of Mrs. Z* (1966), from the collection of the National Museum in Wrocław, in a meditative photographic interpretation by Czesław Kuchta [an artist from the Zero-61 Group]. The monograph, along with its extremely important share of impressive archival materials [neatly and clearly presented in the book's design by Miłosz Thiede] inspires a sense of respect also through confrontation with its rich bibliography selection - encompassing numerous catalogues of exhibitions - not only national, but also international - in which the Artist has successfully participated since the 1950s, to mention the silver medal she received in Prague in 1962, as part of the Polish team at the International Exhibition of Contemporary Ceramics. The *Hanna Brzuskiewicz. Material and Breath* monograph, pioneering with its visual form as well as informative substance, brings to light the achievements of Prof. Hanna Brzuskiewicz, an outstanding artist who continues to create and exhibit, and a lecturer who taught sculpture at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń from 1958 to the beginning of the 21st century. The monograph, produced with the use of proper research methods - preceded by numerous queries (at archives and libraries, including the Graphic Collection Section of the Nicolaus Copernicus University Library in Toruń, at several institutes, and with the help of the Artist's materials) and in cooperation with numerous cultural institutions - remains a compendium of knowledge, concerning not only Prof. Hanna Brzuskiewicz, but also transformations in contemporary art, that will undoubtedly affect future generations of recipients.

Exhibition *Hanna Brzuskiewicz. Material and Breath*, District Museum in Toruń, 28 I - 28 V 2023, photo: Krzysztof Deczyński



The kind of sculpture one remembers...¹

The phrase cited in the title was written by Tadeusz Zakrzewski (1922–2014) – an outstanding researcher of Toruń's history, taking active part in the artistic life of the city; this phrase made me wonder – why exactly does one remember it? Zakrzewski saw Hanna Brzuszkiewicz's work during exhibitions organized by the "Toruńska Group" that the sculptress joined early, immediately becoming its active member.

Initiated by Prof. Stanisław Borysowski in February 1958, the "Toruńska Group" associated and consolidated painters, graphic artists and sculptors – often differing in their creative tendencies – into one, very diverse organism. All of the nearly 30 artists being its members at different times were associated with the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń (WSP UMK) – both as lecturers and graduates. The group provided opportunities for inter-generational exchange of views on art, mutual inspiration and artistic motivation, and – during joint exhibitions – a chance for the young artistic community to manifest their creative potential. The "Toruńska Group" exhibitions were held in the halls of BWA Toruń (then at the Artus Court), and from 1959 they accompanied the Northern Poland Theatre Festivals held at the Toruń Theatre.² Barbara Steyer recalled that "crowds of people were waiting for the opening of each "Toruńska Group" exhibition in Toruń..."³

The group characterized by no rigid program, its multi-generational nature and the artists' focus on the formal quality of art, allowed its members not only to activate the Toruń artistic community, but also improve its visibility in Poland as well as abroad. The two disciplines largest in representation were painting and graphic art, often used jointly by the artists. There were only three sculptors in the group. As a result, in 1958 and 1959, the exhibitions' reviewers mentioned that sculpture "is poorly represented"⁴, and they limited themselves to solely listing the names of the sculptors.⁵ Hanna Brzuszkiewicz joined the group at the age of 24, having already obtained a diploma in sculpture from the studio of Prof. Tadeusz Godziszewski at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń (in 1955), and after two years of postgraduate studies at the State Higher School of Fine Arts in Gdańsk – under the supervision of Prof. Stanisław Horno-Popławski, as well as two Warsaw exhibition debuts – as a member of the Kadyny Group (Desa 1956, Kordegarda 1957) – under the supervision of Prof. Hanna Żuławska.

The remaining two members of the "Toruńska Group" who practiced sculpture were: from 1958 – Tadeusz Godziszewski (1904–1977), creating simplified, classicizing⁶ busts, sculptures presenting animalistic themes and monumental sculpture; and from 1959 – Witold Marciniak (1922–1999), creating synthetically developed sculptures of heads and figures as well as textured, stylized silhouettes of folk tales' characters

and animals. All three of them created formally different compositions in various materials. Initially, they shared a theme – heads and animalistic sculpture. However, Brzuszkiewicz quickly turned towards abstract representations of ideas, emotions as well as cosmological themes. Even her busts expressed emotional qualities – deepened by a touch of dignity (*Hemingway*), pathos (*The Prophet*), or contemplation (*Portrait of Mrs. Z.*).

It is difficult to find trace of her fellow sculptors from the "Toruńska Group" influencing the artist's work, but while comparing her sculptures with those of Stanisław Horno-Popławski, who lectured at the WSP UMK in Toruń for only three years – from 1946 to 1949, one can find certain subtle similarities. Although Brzuszkiewicz did not use stone, a material so important to Horno-Popławski, there is parallel seriousness in her consideration of the chosen subject – the human figure, most often derived from myths, literature, and cultural history. In the years 1955–1957, while studying at the State Higher School of Fine Arts in Gdańsk at the Faculty of Architecture, the artist met many great artists during classes conducted by Prof. Horno-Popławski and Assistant Professor Anna Pietrowiec, those under the supervision of Prof. Hanna Żuławska, Maria Alkiewicz, and Ryszard Surajewski, and sculptors – Prof. Adam Smolana, Prof. Adam Haupt. It was an extremely important and enriching time for Hanna Brzuszkiewicz, that complemented well the sculptress' studies in Toruń – a time that broadened her horizons not only in the field of art.

Brzuszkiewicz's exhibited works were received well from the very beginning, praised for colors and textures of the painterly applied glazes. Jerzy Frycz noticed, among other things, the "decorative, black-glazed Centaur".⁷ Texture and color have always had special meaning to the sculptress. Her aptness in creating a composition corresponding to the chosen theme was recognized as well; for example, Marcell Bacciarelli wrote in 1964: "among the several exhibited sculptures, most striking to me is the interesting figurative group, made by Hanna Brzuszkiewicz, entitled *Argonauts*. This piece appeals to me as a masterful combination of a mythical anecdote with amazing formal qualities."⁸ It was the structure and color of the used glaze, or clay additives, that brought delicacy to *Madame Butterfly* or *Indonesian Woman*, emphasized the severity of the roughly processed clay, or, finally, stressed the tragic undertone in such pieces as *Steadfast*. Bogusław Mansfeld also emphasized her excellent knowledge of ceramic techniques, acquired at the Gdańsk school, which "largely determined the character of her sculptural work".⁹ He also drew attention to the ceramic material used by the artist, which he described as rough as well as fragile, with diverse porosity of textures and colors that harmonized with them.¹⁰

The early works in the artist's oeuvre explore the question of mass and centre in sculpture rather than openwork concepts allowing space into the structure – which pervaded her later work. In *Madame Butterfly* (1961) and *Indonesian Woman* (early 1963) Brzuszkiewicz used sublime, gentle transitions to softly mark individual elements of the face and the head. However, sculptures such as *The Prophet* (ca. 1965), *Portrait of Mrs. Z.* (1966), *Postradiation* (mid-1960s) and *Unloved* (1960s), whose formal qualities seem similar enough to make them a series, were constructed differently. She presented the title figures symmetrically, synthetically, putting emphasis on the parts indicating each character's hieraticism and majesty, perhaps referring to the tradition of icons. Bogusław Mansfeld noticed that "[...] «Portrait of Mrs. Z.» by H. Brzuszkiewicz, in its compositional idea, accurately

1 Tadeusz Zakrzewski, *Wspomnienia toruniana z Podgórza*, ed. and foreword by Zefiryn Jedrzyński, Toruń 2016, p. 213.

2 "Toruńska Group" exhibitions were also organized in other cities: Kraków: TPSP 1959; Bydgoszcz: BWA 1962; Olsztyn: BWA 1965 and, among others, in 1999; Wrocław: BWA 1974; Grudziądz: Museum 1962, 1999.

3 M. Stępak, *Grupa Toruńska 1958–1978*, Master's thesis written under the supervision of B. Mansfeld, PhD, at the WSP UMK, Toruń 1983, UMK Archive, file ref. 44613, p. 35.

4 Jerzy Frycz, *O sztuce i o Grupie Toruńskiej*, „Pomorski dwutygodnik społeczno-kulturalny” 1958, no. 20, (16–31 X), p. 6.

5 Tadeusz Bielecki, *Plastycy toruńscy czyli szkoła twórczych poszukiwań*, „Spojrzenia” 1958, no. 34 (4–5 X).

6 Bogusław Mansfeld, *Sztuka od XIX do początku XXI wieku*, [in:] A. Błażejewska, K. Kluczajd, B. Mansfeld, E. Pilecka, J. Tylicki, *Dzieje sztuki Torunia*, Toruń 2009, p. 475.

7 Jerzy Frycz, *O sztuce...*, op cit., [in:] Marian Stępak, *Grupa Toruńska 1958–1978*, Master's thesis written under the supervision of B. Mansfeld, PhD, at the WSP UMK, Toruń 1983, UMK Archive, file ref. 44613, p. 46.

8 Marcell Bacciarelli, *Wystawa Grupy Toruńskiej*, „Gazeta Pomorska” 1964, no. 151 (27–28 VI).

9 Bogusław Mansfeld, *Rzeźby Hanny Brzuszkiewicz*, „Tygodnik Kulturalny” 1977, no. 36 (4 IX).

10 Ibidem.

personifies the Eternal Laura who we turn to with all our intellectual considerations or emotional longings, demanding nothing in return".¹¹ *Athena's Head* (late 1960s) – the goddess of wisdom and fair fight, among other things, was surprisingly interpreted by Brzuskiewicz: deprived of eyes which the artist replaced with a single, horizontal eye socket, covering it partially with a shape resembling the nasal part of a helmet. Whereas, the elaborate form of the head's upper part resembles a decorative summit of such a helmet. This is one of the sculptures which expression of form dominated over hieraticism or majesty. Similarly, *Steadfast* (1959, exhibited at Zachęta Gallery in Warsaw, 1960), made of cement with added iron filings, expresses profound tragedy, and testifies not only to the need of experimentation, but also to the artist's desire to see the results of going beyond previous experiences within a certain sculptural technique.¹²

There are also such portraits as *Mask* (covered with a painterly grey-blue glaze, from around 1960), meant to cover one's face in order to create a new meaning. The title of this sculpture may also express a will to separate oneself from the outside world. Its empty eye sockets reveal the interior of the sculpture (set apart by a contrasting, reddish glaze), making its reception ambiguous.

The artist's profound connection to sculpture based on interpretive and semiotic strategies is echoed in her statement from 1965: "Only by studying nature can we strive for synthesis and simplification - so that one is able to express a certain notion in the most concise way, and make it work. It is similar in prose, such as that by Hemingway, or poetry, where great linguistic simplifications are made [...]"¹³ Throughout her life, Brzuskiewicz has been inspired by the animal world, and she created many zoomorphic sculptures depicting non-human animals, presenting the fineness and grace of their shapes in a decorative manner – e.g. *Little Horse I and II* (1957, 1961), *Bird* (1st half of the 20th century), or the impressionistically glazed *Birds – Frieze*, from the collection of the District Museum in Toruń, exhibited in 1966 in Perugia at the 8. *Concorso internazionale* entitled "Le comunicazioni". It is worth stressing that since the 1960s the artist has presented her art at numerous exhibitions abroad, e.g. in Prague (1962), various cities in Italy, as well as in France, Germany, Canada, Japan, etc.

There are many references to music in Brzuskiewicz's work, and not only in her titles. *Scherzo* and *Dancing Eurydices* are just two sculptures among many. The latter refers to a popular song of the time, which inspired the form. One may ask the question - was this surreally openwork sculpture made first, and its title "came to the artist's mind" later? Today, the sculptress answers such inquiries rather evasively. The question about the source of any artist's inspiration always concerns everything that the artist feels, thinks about - what and how they remember, as well as things they do not know or know not well enough. Asking about her sources of inspiration means asking about the identity of Hanna Brzuskiewicz - the sculptress remaining a person who constantly specifies, deepens and saturates her work with thought. Recipients come to know the identity of an artist through artworks created over many years (in case of Hanna Brzuskiewicz it has been 70 years! [she obtained her MA diploma in 1955]), and they wonder what has remained unchanged throughout that time. Hanna Brzuskiewicz's inspirations are suggested by the titles of her works. As early as in 1965 she emphasized that "for a visual artist it is not so much "what" that matters, but "how". Inspiration comes from

outside, from nature, from life, from literature. What remains most important is the way of tackling the problem that is troubling us, because a sculptor must address all issues concerning the shape of the piece, its form and its placement in space".¹⁴ The space, mentioned by the artist, gained particular significance in her openwork forms from the cosmological series, realized in ceramics (e.g. some more monumental reliefs for architecture, such as *Blooming Galaxy* [glazed stoneware, 1973]), as well as those realized in metal (e.g. *Heliocentrism* [welded sheet metal, glass clusters, 1973] or *Eye of Blue* [silicon brass; sand casting technique - by means of which the artist achieved antigravity effects, 1980). These sculptures not only hold within themselves the idea of the all-encompassing cosmos, but also - thanks to the introduced light - they can cast unpredictable shadows within a space, or even create an afterimage.

Hanna Brzuskiewicz wants to acquire up-to-date knowledge at all times. This particularly applies to the subject of cosmology which has occupied the minds of many artists in various ways. In 1960, Stanisław Borysowski, a professor at the WSP UMK, said in an interview that "we are now experiencing a period of great breakthroughs in human thinking, we find ourselves at the beginning of the era of space travel, and we are trying to make this enormous space seen. We are all greatly involved in the issue, and it has to inspire art. This is the era of escape into space, the era of searching and creating a new vision, stimulating the community no longer to accept uncritically, but to get involved, to co-create a given image".¹⁵ This statement reflects the general interest of the time, and it is evident in Brzuskiewicz's works from the cosmological series - extremely diverse in terms of form, and rich in terms of materials as well as techniques. Her bold idea to use metal while depicting distant galaxies - which we perceive as illuminated, not always visible reflections of light; being, therefore, naturally delicate and ephemeral - was not only daring, but also risky. Showing the Sun and planets in metal is like combining water and fire. In this series, Brzuskiewicz seems to create her works mostly with contrast, thus concentrating the idea of unlimited space merged with concrete matter in sculpture. This breakthrough in human thinking, which Borysowski spoke of, has not yet reached its end. We are still setting ourselves new challenges; however, now these are also the questions concerning the very planet that we inhabit.

In my opinion, one of the most important sculptures by Brzuskiewicz is her *Kneeling Person* (1970), where the woman's torso and a slightly tilted, bowed head complement the strongly built, bottom part of the sculpture. The whole figure is a symbol of pleading with humility, of regret and, perhaps, adoration. *Kneeling Person* is slender, with barely marked shoulders, and at the same time, in its simplicity and synthesis of representation - full of dignity. The center of gravity is set in the bottom part of the sculpture, and the delicate upper part of the woman's body seems to be swaying slightly, despite the raw material. In reference to Magdalena Abakanowicz's *Walking Figures*, let's imagine *Kneeling Person* multiplied to a dozen or a few dozen identical or very similar sculptures, and then, this army being placed in a space or a room! Hanna Brzuskiewicz knew that this single *Kneeling Person* had to become the army. Thus, it is necessary for her to emit such emotional charge that the viewer will not need any multiplication. *Kneeling Person* - almost life-size, firmly set on the ground - wherever placed, it becomes rooted in that space, transforming it with its presence, inspiring reflection upon the hardships of human life. This sculpture does not have the character of a tombstone, it does not emanate sheer sadness, its shape remains synthetic, gentle, expressive.

11 Bogusław Mansfeld, *Schematy IX Wystawy Grupy Toruńskiej*, „Pomorze” 1966, no. 14 (16-31 VII). The sculpture belongs to the series *Imagined Portraits*. Its title is inspired by the book by Kazimierz Brandys, *Listy do pani Z. Wspomnienia z teraźniejszości 1957-1961* [Letters to Mrs. Z. Memories from the present 1957-1961], published in 1963.

12 Cf. *Polska Rzeźba 1945-1960*, exhibition catalogue, ed. commissioner: Ludwika Nitschowa, CBWA "Zachęta" Warsaw 1960, pages unnumbered.

13 *Sylwetki - Hanna Brzuskiewicz*, interview by Urszula Chmielewska, „Pomorze” 1965, no. 11 (June 1-15).

14 Ibid.

15 Jarosław Szymkiewicz, *Rozmowy o sztuce. Mówi Stanisław Borysowski*, „Gazeta Pomorska. Bydgoszcz” 1960, no. 306 (24-26 XII).

The topics that the artist has tackled in her work, and which she continues to draw from the literature she reads, touch upon the human condition presented through myth (*Athena's Head*, *Argonauts*); there is her artistic vision of the genesis and evolution of celestial bodies (our world's creation) - cosmogony, and Copernicus's ideas concerning it - heliocentrism; finally, we have her interpretive portraits of this brilliant astronomer, such as the oversized, daring image from the University Library in Toruń. One can observe the extraordinary beauty and expressive power of Brzuszkiewicz's bas-reliefs, including ceramic ones, often divided into several fragments due to their size and material, e.g. the openwork form *Duet* (1970s). While the piece *Epicentre* from the *Heliocentrism* series is a plate with a centripetal composition of the sun. The utilized material is crucial here, as the sculptress somewhat extracts the form from its depths, allowing the bas-relief to create itself - she seems to be merely controlling its creation...

The issue of commemorating the Holocaust, in such sculptures as: *To The Fallen* (early 1970s), *To Mothers in Wartime* (1974), *Mothers' Care* (1971-1972), *Bird's-eye View of the Camp* (1975), *Sacrum* (early 21st century), *The Time of Golgotha* (early 21st century), *Trauma* (2001), *Memento* (2001) - deserves attention and separate analysis. Hanna Brzuszkiewicz bestows her keen attention and acts of commemoration not only on the victims present in our collective memory, but also, and perhaps above all, on the many unjustly forgotten people from the past artistic community of Toruń.

Each of Brzuszkiewicz's sculptures forms a different relationship with the space given to them by curators. Most often, they can be perceived from many perspectives, each of which surprises the viewer with a certain profile and semantics. How does form translate into meaning? The fastest way is to point the viewer in the right direction with the help of the title, leaving them the space to appreciate the aspects of weight distribution, movement, dynamics and statics, monumental

qualities and expression. Light brings out the form of each sculpture, and Brzuszkiewicz uses it differently in each of her series. At first, she let the light gently settle on the smooth surfaces of her early heads, then she delved into stylized sculpture - bringing out subject through form. She made the surfaces of other sculptures vibrate with texture, so that light would add a dramatic effect, whereas in metal, e.g. compositions made of silicon brass - on her fragmented, openwork pieces - light and shadow fell into new contrasts and dynamics. And so, having changed the material in the 1970s and 1980s, Brzuszkiewicz changed her approach to form. Metal allowed her to achieve a specific consonance - resonating relations of subtle, physically existing forms and the openwork, along with the surrounding space, complementing them.

One remembers Hanna Brzuszkiewicz's sculptures for many reasons. One of them being the individual approach to each subject. Another is that their aesthetics are revealed in directional tensions, in the harmony and expression of the composed figures, and in the ambiguity of associations, especially in the later series devoted to cosmos. What is more, in the elaborate, multi-part bas-reliefs from the 1970s, Brzuszkiewicz achieved exquisite effects of colour and texture, emphasizing the structure of the material she used. This renowned artist and sculpture tutor believed at the beginning of her creative career that "for a visual artist, the only means of discussion is the piece they submit to an exhibition".¹⁶

16 Sylwetki – Hanna Brzuszkiewicz, op. cit.

Exhibition *Hanna Brzuszkiewicz. Material and Breath*, District Museum in Toruń, 28 I - 28 V 2023, photo: Krzysztof Deczyński



Rend – Fracture – Pause. Towards the Artwork of Hanna Brzuszkiewicz

Hanna Brzuszkiewicz's sculpture enchants one's senses and intrigues one's mind by remaining open to various interpretations. The strength of these works lies in color, texture and form. This classic triad places the artist among the group of other creators of her generation, who debuted after the events of 1956. It is an attitude suspended between the modernist search for the logic of a universal form and distancing oneself, at the same time, from ideology, considering theoretical postulates discredited or suspicious. This state of being torn between retaining fine form while constantly craving for modernity, and doubting the credibility of paradigms, is the first type of rend that characterizes not only Brzuszkiewicz's work, but that of her entire generation. The modernist fundamental belief in the autonomy of an artwork and the logic of universal perspective being the way of perceiving as well as constructing the world, was acquired by the artist during her studies in the 1950s, when she learned about modernist simplification and concretization of form.¹ On the other hand, Brzuszkiewicz's works reveal the influence of informel (another tear) which, although contradicting modernist logic, she did include into the repertoire of her means of artistic expression in ceramics, as a natural added value. These two factors formed an interesting base for the artist - combining opposites: discipline and freedom. Both are indispensable while working with metal or ceramics. Discipline is essential when forming a material that will not forgive technical errors. Thanks to her mastery of the technological process, Brzuszkiewicz plays with form almost recklessly. Texture, colors and types of glazing are just an excuse for her to achieve ever more sophisticated effects, and exceed the borders she has set for herself just moments ago. Striving for perfection, and the incessant search are qualities characteristic to Brzuszkiewicz; thus, she has never rested on her laurels. Her sculptures represent abandoning the Cartesian eye of reason in favor of embracing and absorbing the surrounding reality (cosmos, space, elements). The artist is interested not only in physical, but also in mental reality (a person lost within and to the world). Physical and spiritual elements freely intertwine in her pieces. One can see them being open to the world and, at the same time, expressing humility towards the moment of understanding its true nature, as well as an attempt to register its entropic diversity. This stands in stark contrast to the modernist construction of a universal formula that would without fail open, like a lockpick, the standardized world. Therefore, when we walk among Brzuszkiewicz's artworks, we move along many meanders of associations and clues.

Zofia Watrak noted the relationship between the chosen themes, materials and forms in Brzuszkiewicz's sculptures, with the archetypal elements of fire and earth. Clay and metal ores (used by the artist) require the participation of fire in the process of their transformation into sculpture. "Fusing material and sculptural form means not only one's dependence on fire and the material itself, but also on learning the properties of this material and using this knowledge in order to shape an expressive form - emphasizing the crudeness, texture and color of matter,"² writes Watrak.

The motif of a fissure returns in many of the artist's pieces - another aspect indicating the presence of a rend in Brzuszkiewicz's work. Georges Didi-Huberman highlighted the importance of *la déchirure* [rend, tear], particularly in his text *The Image as Rend and the Death of God Incarnate*.³ Under the influence of this text, among others, while commenting on the works of artists debuting at the turn of the XXI century, Andrzej Turowski noted:

"When writing about a rend now, I am not talking (and, perhaps, I wasn't in the past as well) about a bleeding wound that causes suffering to the body, or a lost logic of meaning leading to loss of thought, or an expression of form that would testify to the artist's tragic helplessness in this world that is strange to them. In my vision of artistic processes based on crisis, I have suggested dialectic in place of alienation, instead of estrangement - a critical configuration of contradictions. I propose a situation in which the concept of identity (unity) becomes questionable, and the strangeness that is inherent in it, gets transformed into a critique of homogeneity. To rend is to tear and to rip, to shred and to riddle. Rending means forsaking the effort to connect the diverging edges, to attach the frayed shapes, to rebuild the fallen structure, to reconcile the discordant words. It is the intervention of 'life' in the process of creation, making it an unfinished, imperfect and defective act."⁴

I have quoted the above statement because, despite the difference in time and artistic means used by Hanna Brzuszkiewicz compared to the artists invited by Turowski to the exhibition *La déchirure* at Atlas Sztuki in 2016, these words create a space for analysis of what I have noticed in Brzuszkiewicz's work. All the more so, since Turowski began his reflections on the rend as a specific strategy present in contemporary art, by reaching for Didi-Huberman's language to find the meaning of this word:

"*La déchirure* in French means tearing, but also rending, it refers to matter as well as a person. [...] In the French *la déchirure*, one can hear the onomatopoeic sound of tearing paper, fabric, and the noise of shattering glass. You pronounce the word with a hiss of exhaled air, barely holding on to your breath."⁵

Similarly, the sound of the Polish word "rozdarcie" has such onomatopoeic expressive suggestion, but it seems to indicate even greater brutality of action: scratching, abrading, tearing down parts of a main body. Looking at Hanna Brzuszkiewicz's sculptures for the first time, it was the presented act of this physical rend that occurred to be a recurring motif in her work; still, revealing various nuances. In the first variant, the tear is externally and oppressively inflicted. The act of destruction or dismantling readily used by artists is fundamental in instances that Turowski draws attention to in his text. However, unlike the artists presented by Turowski, Brzuszkiewicz plans the disintegration of the form in the conceptual phase of the work - she does not implement it through deformation, but arranges it at the design stage, imitating the final destruction (she does not tear the object, but creates it torn). Commenting on Turowski's description of the rend motif, I will paraphrase it to match Brzuszkiewicz's work. At this point I would also like to add that in the

1 Her teachers included: Prof. Tadeusz Godziszewski in Toruń (1951–1955), and in Gdańsk (1955–1957) Prof. Stanisław Horno-Popławski, Prof. Adam Smolana, Prof. Adam Haupt and Prof. Hanna Żuławska. What was valued in these studios was "the pursuit of a compact form and a special sensitivity to the material, to the 'truth of the material', encouraging one to follow its natural properties." (Z. Watrak, *Kosmos ogniem utrwalały*, [in:] *Hanna Brzuszkiewicz. Heliocentryzm. Rzeźba*, Toruń 1995, p. 3.)

2 Z. Watrak, op. cit., p. 4.

3 G. Didi-Huberman, *The Image as Rend and the Death of God Incarnate*, [in:] Didi-Huberman, *Confronting Images. Questioning the ends of a certain history of art*, transl. John Goodman, Pennsylvania State University Press 2005, pp. 130-228.

4 A. Turowski, *Sztuka nie wylania się z pozytywności świata, raczej z jego rozdarcia. O wystawie „La déchirure” w Atlasie Sztuki*, [in:] *La déchirure (Rozdarcie)*; Monika Sosnowska, Marek Szczęsny, Karolina Wiktor, curator Andrzej Turowski, exhibition catalogue 15.01–28.02.2016, Atlas Sztuki, Łódź 2016, p. 3, source: http://www.atlassztuki.pl/pdf/katalog_82.pdf [access: 12 VII 2022].

5 Ibidem, p. 2.

case of the artworks made by the Toruń artist, the rend functions in different aspects. Following Turowski's line of reasoning, one can see in her works some of the features indicating disunity, described by the critic:

- expression of form that proves not so much the tragic helplessness of the artist, but rather an insightful and metaphorical way of commenting on the world;
- dialectic, as Turowski wished, replaces here the artist's alienation, finding the demiurgic force of nature in a critical configuration of contradictions;
- in the holistic concept of the universe presented by Brzuszkiewicz, identity is diffused into the multiplicity of beings;
- contrary to the attitudes presented by the younger generation, Brzuszkiewicz maintains the notion of an artist being strange and lonely, defending the paradigm of the romantic artist aware of their mission, solitude and sacrifice, which many cannot relate to nowadays.

In my reflection concerning the artwork of Hanna Brzuszkiewicz, I will consider the tear as: an oppressive rend, a passive fracture, interventional fissures and pauses.

The above observations are confirmed by works from the series "Heliocentrism" (1971–1994, silicon brass, sheet metal, glazed stoneware, fireclay). *Spacetree* (cast, silicon brass) shows a torn universe in which two parts of the broken galaxy lose the unity of their orbits, closed by the edges of the gap. The planets that have been freely orbiting up to this point, will not be able to conquer the newly created barrier, they shall remain trapped and degraded by the senselessness of existence. Unable to do what they were made to do, they burn having left behind the delicate streak - visible along their former flight path. Brzuszkiewicz, who comes from the city of Copernicus, does not submit to the scientific description of the cosmos, and reaches for archetypal images of the universe. Astronomers see distant galaxies and their tragedies through telescopes, and an ordinary person can notice the death of a tree struck by a lightning. The mighty tree crown, being the whole world to its inhabitants, is rent into two halves, rising with difficulty towards the sky - like a lament. Cosmic tree or tree of cosmos? The sculptor blurs the differences between a tree and a galaxy. Brzuszkiewicz's imagination explores the topic, searching for holistic relationships that govern the universe. In the second variant of the sculpture - *Transformation of the Spacetree* - a third part appears. It is a duplicate half growing over the torn form, like a gnarl, heralding rebirth but also transformation. *Panta rhei*, said Heraclitus of Ephesus, as it is no surprise that nothing lasts forever and nothing repeats itself. Transformation, as a manifestation of continuous and natural changeability in the world, is the basis of *variabilism*.⁶ Gnarl - a cloned fragment that rises above the original body part. Rebirth, therefore, comes at a price of withering away.

In Brzuszkiewicz's work, the oppressive nature of the rend is counterbalanced by a fracture that is, in a sense, natural and may be passive. Such a passive fracture, is defined by the edges of several parts that make up a whole. *Blooming Galaxy* (glazed stoneware, 165 x 140 cm) is a composition of six square tiles, arranged in two horizontal rows. This fantastic vision of a galaxy - with three Suns surrounded by almond-shaped, radiating rims - required a large scale implementation exceeding the technical capacity of the material. Hence the decision to split it into parts. Despite this, the composition retained its classical character, maintaining a firm center and clean edges. Each part has its particular place in the whole. Another example of a fracture can be observed

in the bas-relief *Epicentre I* (glazed stoneware, 110 x 110 cm), where the form of a rounded square is split into three horizontal strips, the middle one of which is further divided - into three trapezoidal parts. These divisions visually complement the dictionary definition of an epicenter, representing ruptures in the areas damaged by an imaginary earthquake.

Fissures or cracks symbolize the world's heterogeneity as well as the entropy it contains. The artist uses this motif as a visual equivalent for a poetic metaphor analyzing human relationship with the universe. In Brzuszkiewicz's sculptural forms, fissures play an additional role of a pause - they introduce breath, rest, silence - becoming an undeveloped space, unbent to the will of the person/artist/demiurge. At the same time, they remain a space left for the viewer "to fill", an area of reflection and a place of encounter for the artist and the viewer, a neutral ground - a kind of demarcation zone. Fissures and cracks create openwork. This gives lightness to the forms, and balances their material weight. At the same time, cracks connect the sculpture with its surroundings, opening it to the environment.⁷ It allows one to form a deeper relationship with the changeable world (various backgrounds, different passers-by).

Fissures contain the mysterious. This is the case, for example, in such sculptures as: *Eye of Blue* (silicon brass, height 27 cm) and *Heliocentrism - The Sun* (silicon brass, height 29 cm). In the above mentioned pieces there is a direct reference to the mystery of God who, in Christian iconography, appears in the form of the Eye of Providence. In the first example, the sculptor abandoned the triangle surrounding the eye, replacing it with the outline of human eyelids to signal the biblical *image and likeness*⁸ that ennobles human beings and includes them in the mystery of the Absolute. The pupil of the eye in *The Sun* is suspended in a geometric circle, which suggests adding to the interpretation an element of Hellenic philosophy which considered the shape of a sphere to be perfect.⁹ Just as opposites circulate and fuse as if in a pot, so do, in the case of the works discussed here, the opposing theories: the Heraclitean changeability and the rationality of the world¹⁰ with the Parmenidean theory of being¹¹, or the Christian concept of Divine Providence, mentioned above. Where is humans' place in this whirlwind of cosmogonic phenomena? - the sculptures seem to be asking the viewer. Subsequent works from the "Heliocentrism" series seem to give to the author herself the answer. *The Encounter with Haley's Comet* shows us a figure of a woman racing forward, her hair forms the comet's tail. This passage is encompassed, on four sides, with bulging frames. One of the associations coming to one's mind is the television screen, which symbolically informs us about, but also distances from, the observed occurrence. Brzuszkiewicz's poetic vision precisely comments on this reality - distant, yet very close, at the same time. We see this aimless wandering in the piece, entitled *Passage to Another Galaxy*. Lost between the worlds, not belonging to any sphere, two human figures stand, as refugees, in the portal linking two galaxies. An opening between two planes symbolizing different worlds. In science fiction literature and films, creators compete with

6 W. Tatarkiewicz, *Historia filozofii*, vol. 1 - *Filozofia starożytna i średniowieczna*, Wydawnictwo Naukowe PWN, Warszawa 2007, p. 32. See also: Samuel Cumming, *Variabilism*, "The Philosophical Review" Vol. 117, No. 4.

7 Z. Watrak, op. cit., pp. 3–4.

8 *Old Testament*, *Genesis* 26–28.

9 The Greek philosopher Parmenides (540–470 B.C.) defined being in the shape of a sphere (it has no beginning and no end, it is eternal and continuous, it is immobile and unchanging, it is indivisible, it is constant and one, it limits in all directions - its boundaries are, therefore, in the shape of a sphere) (W. Tatarkiewicz, op. cit., pp. 36–37).

10 The fundamental property of nature is its variability; there is no being, there is only becoming (W. Tatarkiewicz, op. cit., p. 32); One law governs all changes in the world - rationality. The universe is ruled by reason, which is a cosmic force, and humans only participate in it. The hidden harmony is stronger than the superficial chaos observed in the world (Ibidem, p. 33).

11 In nature we are dealing with becoming, not being, because what can cease to be is not a being (Ibid, p. 36).

each other in creating the diversity of unknown planetary ecosystems. Brzuszkiewicz does not attempt to dazzle the viewer in this way. The two galaxies presented in the sculpture are almost identical to each other, equally hostile to newcomers. This approach can be considered symptomatic of the artist's generation - who experienced war, exile, and faced what Jacques Derrida described as *hospitality conditioned by hostility*.¹² The star travelers presented by Brzuszkiewicz have nothing to do with today's culture of neo-nomadism, the post-modern attitude of a tourist looking at the world from the comfortable distance of their well-being.

The artist's drawings are less known to the public.¹³ Many of them served as designs for later sculptures. Thus, due to this secondary function in relation to the final piece, they often escaped the attention of researchers. Drawings presented at the exhibition *Hanna Brzuszkiewicz. Material and Breath* not only invite to expand the research in this area, but also offer additional commentary with regard to the presented sculptural works.

A drawing is a composition of lines. Following the ancient Greeks, we can assume that drawing is the act of making "meaningful marks" with the use of a tool (graphion).¹⁴ I have presented this ancient definition as it emphasizes the act of creating meaning by the artist who makes marks, and this occurs significant in the course of my further considerations. Drawing supports sculptors in the process of conceptualizing their visions - an undeniably crucial stage of preparatory studies. When one compares the sketches (Graph. Collection of the Nicolaus Copernicus University) preceding the sculpture *Heliocentrism* (1970/1971)¹⁵, sheet metal, glass, 86 × 64 × 40 cm, property of the District Museum in Toruń), its relationship with other sculptures from the series becomes clearer. The eye motif is strongly emphasized in the drawings, whereas in the spatial implementation, the pupil was replaced by irregular pieces of glass held at the center of each opening with metal clasps. In the sketches, they take on a more symbolic meaning of rays, while the eye motif itself is better defined, related more closely to other sculptures in the series (*Heliocentrism - The Sun, Burning Galaxy, Eye of Blue*).

But is it solely the auxiliary function that remains assigned to drawing in sculpture? We need a broader perspective to consider the role of a line in sculptural practice. Its compositional, expressive and even structural potential should be recognized. The "Epitaph" series (1985–1987) can serve as the example of elevating the role of a line. Comparing the series of drawings and sculptural works, one can see clear evidence of this. The bas-relief *The Time of Golgotha* (metal) uses both the expressive power of lines, as well as their structural and compositional capacities. It is no different in the above-mentioned spatial works from the "Heliocentrism" series. A line marked in a drawing is replaced by an edge in the sculpture.

When composing a work of art, an artist has at their disposal several means of expression, such as: form, line, value zones and color. In her ceramics Hanna Brzuszkiewicz takes full advantage of all the opportunities emerging. The sculpture *Argonauts* (1963, 46 × 70 × 22 cm, terracotta) remains a representative example. The cobalt blue color used on the sculpture harmonizes with the theme of sea travel, and the figures gathered on the boat unite symbolically with the masts and the rigging. Thanks to its openwork structure, the sculpture resembles a drawing in space.

Hanna Brzuszkiewicz quickly developed her own language of symbols. The value of her artwork lies not only in form, but also in color. Combined they act as a communication code, inviting the viewer to search for meanings. Thus, a form transforms into an iconic sign. The motif of a rend or a tear, to which I have devoted this analysis, lies among the important means of artistic expression used by the artist in her work.

Hanna Brzuszkiewicz is an outstanding Polish sculptress. Her oeuvre validates the prominent position that she holds in the realm of Polish art. And yet, she is not a widely known figure. I hope that the exhibition organized by the District Museum in Toruń, entitled *Hanna Brzuszkiewicz. Material and Breath*, curated by Dorota Grubba-Thiede and Anna Kroplewska-Gajewska, will introduce the artist's unique achievements to a wider audience, as well as incite art historians to undertake thorough research concerning her artwork.

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Sketch, early 1960s, ink on paper, 21 × 15 cm, in the artist's possession

¹² See: Jacques Derrida, Anne Dufourmantelle, *Of Hospitality*, Stanford University Press 2000.

¹³ The collection of works, available to interested parties, is held by the Graphic Collection Section of the Nicolaus Copernicus University Library in Toruń. Some drawings have remained in the artist's private collection.

¹⁴ T.J. Żuchowski, *Rysunek. Czy wszyscy mówimy o tym samym?*, [in:] *Disegno – rysunek u źródeł sztuki nowożytnej. Materiały z sesji naukowej 26-27-X-2000*, ed. T.J. Żuchowski, S. Dudzik, Toruń 2001, p. 14.

¹⁵ In the catalogue of the District Museum in Toruń, 1971 is marked as the year of its creation. The drawings in the Graphic Collection of the Nicolaus Copernicus University Library are signed by the artist with the year 1972.



Constancy, 1980, unpatinated silicon brass, 23 × 15 × 16 cm, in the possession of Paulina Bolinowska
photograph by Krzysztof Deczyński

Professor Hanna Brzuszkiewicz – *Material and Breath*¹

"The future, as always, belongs to the dreamers."²

The artwork and the personality of Professor Hanna Brzuszkiewicz form a multidimensional, dynamic phenomenon, somewhat intertwined with states of inspiration. Despite her intimate knowledge of the tragic aspects haunting history and the present day, the artist instigates us to listen to the world, finding the source of enthusiasm in it.

As a researcher, I feel endowed with Prof. Hanna Brzuszkiewicz's daring art and the depth of interpretation in every spatial form, every drawing, every piece of text. In her art from the 1950s onwards, I can see early and bold, even variational games with pure modernism, parallel to the work of Oscar Niemeyer (the co-author of the ideal city - Brasilia, created in 1956–1960) and Carlo Scarpa (combining in his work a fascination with raw materials, landscape, culture of Venice and, among others, Japan), e.g. in projects for sacral interiors. In 1965 she emphasized that to her the inspiration comes:

"from the outside, from nature, life, literature. (...) only by studying nature can we strive for synthesis and simplification so as to express a certain notion in the most concise way, and make it work. It is similar in prose, such as that by Hemingway, or poetry, where great linguistic simplifications are made, so characteristic of contemporary literature. (...) It is difficult to imagine (a contemporary sculpture) as a 19th-century monument, a bust on a pedestal with garlands or other decorations. (...); however, each sculpture should have some humanistic or biological element present."³

In 1960, the artist interpreted the physiognomy of Ernest Hemingway - the outstanding, influential writer. The head, made in artificial stone, delights with synthesis and nuance - its expressive contemporary ambience. In 1965 it was reproduced in the weekly magazine "Pomorze", along with a text describing how the artist combined fantasy and a humanistic sense, which she was able to subordinate to her autonomous compositional rigors.⁴ *Portrait of Mrs. Z* (1966, glazed ceramics) has an aura of peculiar mystery, it is organic and arbitrary at the same time, as if it remained in dialogue with icon art. It is the artist's poetic response to Kazimierz Brandys's *Listy do pani Z. Wspomnienia z teraźniejszości* [*Letters to Mrs. Z - memories from the present*].⁵

1 *Twórcy Kultury Torunia – Hanna Brzuszkiewicz*, ed. P. Bolinowska, Toruń 2010, http://www.icimss.edu.pl/TKT/index.php?link=_artysta&id=58, [access: October 8, 2022], see also: <http://www.rzezbapl.org/hanna-brzuszkiewicz,123> [access: October 8, 2022].

2 D. Denegri, *Introduction*, [in:] *Statek kosmiczny Ziemia = Spaceship Earth*, ed. D. Denegri, Toruń 2011, p. 4.

3 U. Chmielewska, *Hanna Brzuszkiewicz – w pracowni artysty*, "Pomorze" 1965, no. 11 (June 15).

4 H. Brzuszkiewicz, *Ernest Hemingway – Galeria Plastyki Pomorskiej w Reprodukacji*, "Pomorze" 1965, no. 2 (January 16–31).

5 K. Brandys, *Listy do pani Z. Wspomnienia z teraźniejszości*, Warsaw 1961; Mrs. Z, as Hanna Brzuszkiewicz emphasizes, may be an imaginary character with whom one talks in one's head. Another interpretation of this character leads to the wife of Kazimierz Brandys - Maria Zenowicz - an art historian and translator of French literature into Polish, whom he met in the 1930s, when they were studying at the University of Warsaw. She protested with him against the 'desk ghetto' method imposed at this university, by leaning against the wall in the lecture hall. She took care of him during World War II, when he was in hiding on the Aryan side in Warsaw. Together they

Ecological reflection forms another anticipating aspect in her philosophy of art and life. Which brings to mind sculptural buildings by Imre Makovecz, a Hungarian postmodernist and co-creator of the organic architecture trend, with its source in unconscious archetypes. Hanna Brzuszkiewicz's bottomless ocean of imagination and erudition is her daily workshop. The artist shares knowledge about new discoveries, like the international exhibition *Spaceship Earth*, dedicated to the progenitor of ecology - Richard Buckminster Fuller, a visionary who in 1933 developed a model of a solar-powered car.⁶ This figure, represented in Toruń in 2011, can be deemed somewhat close to the artist - in her pursuit of lightness, vision and the desire to selflessly support wise life practices among the inhabitants of the Earth. The personality, creativity and research work of Prof. Hanna Brzuszkiewicz (such as assembling the documentation concerning the artwork of her tutor Prof. Stanisław Horno-Popławski, which led to awarding this master of *taille-directe* sculpture with an honorary doctorate from the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń in 1994) remain visionary, and, at the same time, in constant bloom.⁷

The artist combines the expressive power of three-dimensional forms (including bas-reliefs, reliefs, and layers of painterly applied glaze, and drawings with their discreteness, majesty with whisper, monumentality with tremble, statics with vibrating energy; turning unmarked space into an active medium - an equal co-creator of her achievements.⁸

Prof. Hanna Brzuszkiewicz - fascinated by intellectual possibilities of women, like her mother Joanna who, while studying Roman philology at the University of Poznań, received the highest grades in her exams - has devoted every day to learning and self-development. Among her favourite radio stations there is the cultured "Dwójka" - channel two of the Polish Radio. The artist sees the medium of radio in the history of civilization as one bringing people together. She recalls that it was present in her family since her early childhood - in the 1930s. Her commitment to intellectual independence and self-education emits an aura present in the art of the Iranian multimedia artist Shirin Neshat. Honing memories of many artists, researchers, and scientists, the sculptress shares their stories with other people. She talks about their achievements (such as published volumes of poetry) and struggles, nearly heroic at times, with adversity. She is an attentive erudite, an architect of space, with her actions and narratives showing sociological intuition, appreciation for community relations, and concern for the fate of our "lesser brothers". She engages in street negotiations and demonstrations aimed at improving the status of not only people, but also animals, e.g. maintaining funding for animal shelters. The artist sees a therapeutic element in art - as it can be selfless, and have a fortifying effect on people - in parallel to the work of Sławomir Lipnicki, carried out in public city spaces (e.g. his action *Flow-*

survived the critical period of the Warsaw Uprising, after which they got married.

6 R. Buckminster Fuller, pseudonym "Bucky", Lt. Buckminster Fuller Institute; <https://www.bfi.org/> [access: October 13, 2022].

7 Prof. Stanisław Horno-Popławski (1902–1997) taught sculpture at the WSP USB in Vilnius from 1931 to 1939, and at the WSP UMK in Toruń from 1945 to 1949. From 1949 to 1972 he ran the Sculpture Studio at the State Higher School of Fine Arts in Gdańsk.

8 These qualities of the artist's work and personality were brought up by my mother Elżbieta Grubba, who advised me to feature a sculpture by Prof. Hanna Brzuszkiewicz, entitled *Constancy [Trwanie]*, 1980, on the cover of the book I wrote: *Nurt figuracji w powojennej rzeźbie polskiej [The Trend of Figuration in Post-war Polish Sculpture]*, this idea was supported by the publisher - Prof. Jerzy Malinowski - the scientific editor of the book and the series "Studies and Monographs"; cf.: D. Grubba-Thiede, *Nurt figuracji w powojennej rzeźbie polskiej*, Polish Institute of World Art Studies, language ed.: G. Raj, Warszawa-Toruń 2016. (Hanna Brzuszkiewicz, *Constancy*, 1980 - photographs by Andrzej Skowroński. <http://www.world-art.pl/o,190,studia-i-monografie-studies-and-monographs.html> [access: October 8, 2022].

erbeds from the beginning of the 21st century), and Jean Duvignaud's text *The Gift of Nothingness. Essay on the Anthropology of the Festival*.⁹

In 1965, Hanna Brzuszkiewicz said that she would like to feel needed in the city she lived in, since:

"there are many places worth furnishing with a modern, unconventional, spatial form (...) such as: new housing estates, parks, stadiums, cafes and other facilities (...). The material of these works may vary, from iron, to scattered concrete and ceramic tiles, stone, granite or wood. The possibilities are vast, it's just a matter of being able to make use of them."¹⁰

Since the 1950s and 1960s, Hanna Brzuszkiewicz has been creating drawings and spatial sketches. Her block-based, vertical solutions, unique in Polish art, as if alluding to the human figure, but also a well-thought-out synthesis, allow these works to be perceived as pure abstraction. The compositions of the Japanese artist Isamu Noguchi seem to echo the former, but the decision to synthesize and abandon "ornaments" in Hanna Brzuszkiewicz's work means introducing this original concept of a vertical shape - almost pure "light of form". She creates series of completely abstract drawings as well, structures of energetic strokes with strong black accents, zigzags that are pure geometric and phenomenological abstraction. These could be realized, for example, in black "dębnik" stone, dark lumps of basalt, or even bricks of coal. There are also sketches depicting poetic, somewhat vast abstractions emitting the energy of a "dancing form" supported on three tiny points, as if alluding to Le Corbusier's architectural gestures - lifting a massive block on poles.

In 1963 "Przegląd Artystyczny" published a text, by the renowned theoretician (and the director of the Bydgoszcz museum) Marian Turwid, devoted to the work of Hanna Brzuszkiewicz, along with a reproduction of a synthesizing and discreetly glazed (matt) sculpture, entitled *Indonesian Woman*. He wrote:

"Creative imagination, humane sense, pathetic tone with a hint of grotesque - this is what strikes one when faced with Hanna Brzuszkiewicz's sculptural achievements. (...) she knows how to subordinate the richness of her fantasy to the rigors of compositional arrangements and solutions. The rigors that are already (...) autonomous. Thanks to this, the non-visual content of her works not only does not bother the artist, but also inspires new, very fresh and original solutions. And the scope of these can be very wide. From the bombastic, Bourdell-like representation of *Nike*, to monumentally simple and definite *Heads*, to the wise ingenuity of compositional arrangements in *Woman Combing her Hair* and *Gazelle*, to the brilliantly grotesque portrayal of *Cleopatra*. In the case of the latter, the clearly ceramic treatment is striking. Likewise in *Little People* and *Birds* which the sculptor referred to as *Birds-vase*."¹¹

On the one hand, Hanna Brzuszkiewicz is interested in phenomena that democratize the world (she sees this potential in art, including applied arts, such as ceramics); on the other hand, she possesses a deeper notion of patriotism. In her pedagogical activity, she inspired independence, self-development and individual views, as if following the ideas of Jacques Derrida who knew that the most interesting situations arise from diversity.¹²

9 J. Duvignaud, *Le Don du rien. Essai d'anthropologie de la fête* ("The Gift of Nothingness. Essay on the Anthropology of the Festival"; Paris, 1977).

10 U. Chmielewska, *Hanna Brzuszkiewicz*... op. cit.

11 M. Turwid, *Rzeźby Hanny Brzuszkiewicz*, "Przegląd Artystyczny", 1963, no 5.

12 Jacques Derrida *Différance*, transl. Alan Bass, [in] *Margins of Philosophy*, University of Chicago Press, Chicago 1982, pp 3-27.

Material and Breath – the semantics of the exhibition title

"My inspirations - cosmos, space and humans on the one hand, on the other – the magic of the fire arts, and the rules governing them."¹³
"Hanna Brzuszkiewicz's galaxy blooms, burns and spins. In her cosmic cycle, in bas-reliefs, there is movement and space."¹⁴

Material and Breath is a monographic exhibition of work by Hanna Brzuszkiewicz - a personality of contemporary sculpture, to whom the process of shaping and self-development is a life necessity practiced every day. The artist was employed at the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń from 1958 to 2002. She initiated the establishment of the Ceramics Studio at this university already in the late 1950s. In 1955, Prof. Tadeusz Godziszewski, who led the studio where Brzuszkiewicz defended her diploma, wrote a letter to Prof. Stanisław Horno-Popławski, then a professor at the State Higher School of Fine Arts in Gdańsk, recommending Hanna for further postgraduate studies as "contemporary sculpture is her life."¹⁵ A two-year stay at the Gdańsk art university (1955–1957) strengthened Hanna Brzuszkiewicz's daring courage to follow the strings of her own intuitions and boldly draw energy from all - the primeval elements, archetypes and symbols, as well as - apart from history of art - from the vast horizon of the humanities, but also from scientific progress and the future trends of human civilization. Since the year she obtained her diploma (1955), the artist has presented her sculptures, both intimate and monumental, not only during her individual exhibitions, but also as part of collective exhibitions in Poland and abroad. Somewhat analogously to the exploits of an athlete, she remained competitive among numerous other artists. As a result, she was recognized and rewarded many times. In 1973 the artist won a ministerial competition and received the Italian Government Cultural Scholarship. While in Italy, she established inspiring contacts with sculptors and professors at the Academies of Fine Arts in Rome and Florence, especially in the field of ceramics, these include: Ugo Lucerni and the Cipolla brothers (who worked creatively in various media: stoneware, porcelain, majolica, alabaster, metal, copper, glass and wood). She acquainted herself with famous museum collections, and visited many ancient cultural regions of the Italian Peninsula - she was delighted with the Museum of Etruscan Art in Rome, Siena and numerous beautiful towns in the mountains. She walked the streets of Lecco by Lake Como (where the outstanding medieval architects - the Komaskas - came from) and Bergamo. Finally, she went to Milan, from there she returned to Poland.

In the following decades, the artist's sculptures were presented not only in Europe, but also in Japan and Canada. Her art and pedagogy was already widely recognized. In 1963, for example, the flat-tering *Sculptures by Hanna Brzuszkiewicz* article (already mentioned) by Marian Turwid was published in the "Przegląd Artystyczny" periodical, which strongly supported the visibility of the artist's talent.¹⁶ In 1977, Barbara Bieniulis-Strynkiewicz emphasized: "I have known Hanna

13 H. Brzuszkiewicz, 2010, published on the website of the Nicolaus Copernicus University in Toruń: Faculty of Fine Arts <http://www.rzezba.umk.pl/?hanna-brzuszkiewicz>, and, among others, [in:] *Resistance (exhibition of Polish contemporary art)*, ed. D. Grubba, Sopot 2010, p. 23.

14 A. Kropiewska-Gajewska, "Autoprezentacja" *Hanny Brzuszkiewicz*. "Przegląd Artystyczno-Literacki", 1999, no 6, p 91.

15 Letters from Tadeusz Godziszewski to Stanisław Horno-Popławski, written in the 1950s until 1976, in the Archive of Jolanta Ronczewska, daughter of S. Horno-Popławski, Sopot. D. Grubba, *Stanisław Horno-Popławski (1902–1997). Droga sztuki – sztuka dro-gi. Album – monografia – wystawa w 100. rocznicę urodzin artysty*, ed. J. Malinowski, Sopot 2002.

16 M. Turwid, *Rzeźby Hanny Brzuszkiewicz*, "Przegląd Artystyczny", 1963, no 5; See also: *Kształcenie artystyczne w Wilnie i jego tradycje, Vilniaus meno mokykla ir jos tradicijos*, red. J. Malinowski, M. Woźniak, R. Janonienė, Toruń 1996, pp. 203–204, il. table VII.63.

Brzuskiewicz's work for years from nationwide exhibitions. (...) Monumental tasks undertaken by [the artist], both in terms of dimensions and content (...) [and] a number of small, more intimate forms. Full of warmth and playful defiance, nonetheless demonstrating mastery."¹⁷

In the same year, 1977, Zygmunt Kotlarczyk commented: "For those who are familiar with the achievements of Polish sculpture, (...), high level of this exhibition is no surprise as Hanna Brzuskiewicz holds a prominent position, especially in the realm of Polish ceramics."¹⁸

At the turn of the 1970s, the artist started using metal (sometimes also glass) to create forms, and her spacial works were usually preceded by intuitive, extremely suggestive notes on paper: in various colors of crayon, pencil, charcoal, watercolor or ink. Their innovation translated into a variety of exercises assigned to the community of students attending the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń. Tadeusz Godziszewski emphasized that in her teaching work, Brzuskiewicz: "cares very much about the level her students' works represent, she is uncompromising and demanding in this respect, which influences their education positively. She shares a mutually friendly relationship with young people (...) a fully qualified and passionate teacher."¹⁹

Due to her aptness in spotting students' predispositions and mindful support of them, studying under her supervision remains an important experience to the original, minimalist artist-philosopher Marek Zacharski, author of the awarded diploma work entitled *Trójjednia* (who then became an assistant at the university), as well as to his wife Urszula Zacharska, passionate about contemporary ceramics (whose diploma piece was also awarded at a national exhibition). Zacharski concluded that the community of students knew the scale of Prof. Hanna Brzuskiewicz's achievements, yet, despite Constantin Brancusi's warning that "nothing grows in the shade of a tall tree"²⁰, they saw how her openness facilitated the individualization of their own development as "she would not care to cast her own shadow."²¹ Marek Zacharski recalls:

"When choosing Hanna Brzuskiewicz's studio, I was looking for a promoter being a person as well as an artist, and I found just such a person. There are many ways to reach creative maturity, for the art student to open up and make contact with the outside world. Some people mature in a dynamic relationship: fascination and submission, and then, sometimes, rebellion against the master. Others become overly influenced, only to wake up stripped of their identity, and eventually regress to the place where they fully trusted their own inner voice. Finally, there are those who need someone more experienced to create a safe space for them, since only in such conditions they can flourish. Growing in the shadow of a master means seeing the great Light of Art slightly obscured, processed and dosed according to the conviction of one who guides and assesses the student's readiness to accept it. Hanna Brzuskiewicz allowed everyone to draw from the *luminous source* autonomously. She was more of a sensitive, kind witness of our birth than our co-creator. At the same time, whenever needed, she was ready, emanating great warmth and gentleness, to provide us with the necessary tools, and help break an impasse of powerlessness, while

still leaving space for everyone to remain in harmony with themselves (...)."²²

Other students of Prof. Brzuskiewicz share these reflections, among others: her graduate - sculptor and photographer (and a later also an assistant at her studio) – Jacek Kutuba. And Jarosław Perszko, who made numerous spatial installations and taught at several universities, recalled in 2022:

"My choice of the studio run by Prof. Hanna Brzuskiewicz was informed and stemmed from the opinions I heard from both her graduate students (Andrzej Moskaluk) and lecturers (Andrzej Borcz). Professor Brzuskiewicz never imposed her view concerning form on anyone. She remained mindful of her students' thinking, supporting them with discreet advice. She never crossed the delicate line of privacy. In my case, she supported me by offering all of the necessary technological facilities, available at that time. (...) I will never forget her unobtrusive tenderness. Now, after many years, I see how alert she was, standing there, gently keeping me upright, always giving a great deal of creative freedom."²³

In 1989, Perszko completed his diploma under the supervision of the artist. It was an impressive spatial installation entitled *Natura rzeczy* [The Nature of Things], a kind of structure based on geometric grids with the archetypal, up-scaled form of a foot incorporated into it. Hanna Brzuskiewicz personally asked the then director of the Nicolaus Copernicus University Library in Toruń for permission to implement the design in the interior courtyard of the building, where it remains to this day.

Regarding the directions in which the artist's work evolved, Bogusław Mansfeld, in the Warsaw cultural magazine "Tygodnik Kulturalny", 1977, made note of the progressive ecological sensitivity conveyed by her artworks.²⁴ In 1996, Zofia Tomczyk-Watrak pointed out the deep semantics present in the iconospheres that had been introduced by the artist since the 1960s:

"The diagram of the cosmic structure contained in Hanna Brzuskiewicz's sculptures brings to my mind the archetypal image of the cosmic tree, symbolizing the cosmos as a body in cycles of rebirth. The ability of the cosmos to be endlessly reborn finds its analogy in the life of a tree which in many cultures is perceived as a symbol of youth, wisdom and immortality."²⁵

During Hanna Brzuskiewicz's exhibition, entitled "*Material and Breath*" at the District Museum in Toruń, over 80 sculptures were presented. Viewers perceiving her spatial forms often experience illusion of movement, vibration or activity. Metamorphic materials that endured the force of fire predominate here - stoneware, stunningly glazed experimental ceramics, silicon brass, welded metal, glass clusters and so on. Material shaped by Hanna Brzuskiewicz retains the energy of lightness, emergence into space, anti-gravity, unraveling, as if it documented her inspiration. In the exhibition the sculptures are met, almost symmetrically, by a counterpoint of masterful drawings created between the 1950s and the 21st century. They come from the artist's collection as well as from the Graphic Collection Section of the Nicolaus Copernicus University Library in Toruń - collected there by the renowned graphic artist Cecylia Wiśniewska

17 Manuscript in the Personal File of doc. ad art. sculptures. Hanna Brzuskiewicz, Archives of the Nicolaus Copernicus University in Toruń, WSZP-46/11.

18 Ibid.

19 Ibid.

20 Description of the piece *La muse*, online collection of the Solomon R. Guggenheim Museum, New York: <https://www.guggenheim.org/artwork/659>.

21 M. Zacharski, *Prof. Hanna Brzuskiewicz*, typescript, Toruń 2022, p. 1. *Wystawa najlepszych prac dyplomowych Wyższych Uczelni Plastycznych 1988–1989*, Toruń 1990.

22 Ibid.

23 J. Perszko, correspondence with the author of the essay, autumn 2022.

24 B. Mansfeld, *Rzeźby Hanny Brzuskiewicz*, "Tygodnik Kulturalny" 1977, no. 36.

25 Z. Tomczyk-Watrak, *Kosmos ogniem utrwalony / Cosmos Consolidated by Fire*, [in:] *Hanna Brzuskiewicz. Heliocentryzm – rzeźba*, ed. D. Murawska, Toruń 1995, pp. 3–6.

(1928–1999), recalled by Elżbieta Hudzik and Lidia Gerc. The exhibition also presents modest, lapidary drawings the artist has been creating since the 1960s. They seem to depict prefigurations of cybernetic iconospheres, ideograms and visionary phantasmagorias. Since the 1950s, the artist has also drawn a series of abstract pieces, ostensibly aleatoric, based on the Surrealists' method of automatism. Sequential, almost "stop-motion" compositions, filling the sheet of paper from edge to edge. They resemble sequences of trees, branches or wind trajectories, anthropomorphic allusions, as well as visual scores to avant-garde music. A distant association presents itself - with Marian Szpakowski's geometric compositions, due to the fact that the entire structure of each drawing is composed with one uninterrupted line. Their purity may remind one of the ecological philosophy represented by the work of Richard Buckminster Fuller (American visionary architect, the author of geodesic domes, among others), and appears to anticipate Magdalena Abakanowicz's arboreal architecture.

The title of the exhibition refers to the energy and philosophy present in Hanna Brzuszkiewicz's work, captured in articles by such authors as: Anna Kropiewska-Gajewska (pointing to the optical kinetism of the artist's sculptures), Zofia Tomczyk-Watrak (revealing the artwork's connections with symbols, archetypes and achievements of the avant-garde), Marian Turwid (emphasizing her distinctive language of expression in contemporary art) and Bogusław Mansfeld who first noticed, in 1977, the breadth of the forty monumental spatial forms which she realized, raw in aesthetics and ecologically engaged.

One can notice the aspect of anamorphicity in her oeuvre as the artist appears to bring shapes to the edge of association, which allows the audience to read the semantics of the form, and at the same time observe the nature of the material. In the sculptures made of metal (which at times involve also irregular glass clusters), one can sense the artist's fascination with its properties - it's dialogue with gravity. Thanks to the well-thought-out use of techniques, the artist achieves the effect of movement, uplift, certain independence from the laws of gravity. Her metal sculptures and drawings evoke a sense of kinship with the nature of calligraphy or Chinese watercolor, stemming from a unique gesture. While her ceramic pieces appear ephemeral, both in the richness of textures - the discretion of sweeping relief gestures, and in the depths of the impressionistic, nuanced, painterly rich glazing.

In 1978, Hanna Brzuszkiewicz emphasized:

"We are living in a world that has entered the era of technological civilization. Many of us are under the impression that technology has dominated humanity. Ceramic art is focused mainly on small forms that often contain the vastness of great civilizations. It can be assumed that this art that employs ancient elements as materials - earth and fire - will accompany humans on their further journey in this mechanical-concrete world (...). (...) as one of the ways to return to nature, a place of harmony and balance between people and their environment."²⁶

Spaces of scattering metaphors

The energy present in the artist's sequential works relates to pacifist ideas advocated by the artists from the international COBRA group, who researched prehistoric practices, especially the Paleolithic and Mesolithic communal functioning, in order to unearth primeval tools that would prevent wars²⁷. Hanna Brzuszkiewicz wants art, especially sculp-

ture, to be a meaningful event in space and time - bold, provoking controversial even. As if she sensed - in line with Wanda Czełkowska, another outstanding contemporary sculptress - that working in three dimensions is radically different, unique among the arts, perhaps closer to musical composition. This conviction gave her the strength to resist the social expectation, imposed on the countries then remaining in the "Shadow of Yalta" and announced in Poland in February 1949 in Nieborów²⁸, to tackle propaganda topics in trivial, predictable forms.

Since around 1955 the language of Hanna Brzuszkiewicz's art has, subconsciously, been strongly connected with the trend of metaphor, which allowed creators to emphasize their autonomy, through the complexity and openness of semantic structures. This was noted by Ryszard Stanisławski in his curatorial concept of the exhibition entitled *Metaphors*, organized in two editions in 1962, first at BWA Sopot, and then at Zachęta CBWA in Warsaw.²⁹ Stanisławski stressed that this specific strategy has been present in art for centuries, also Polish art - where it has developed despite the often dramatic, external, historical conditions. He was able to research its many contexts, among others, distant ones, e.g. drawings and paintings by Witold Wojtkiewicz. Already in the 1950s, Hanna Brzuszkiewicz created a group of outstanding in form, ceramic sculptures, such as those from the series "Imagined Portraits", among others: *Scherzo*, *Unloved* and *The Prophet* (whose stony, furrowed face seems, at the same time, to be in a discreet dialogue with the theology of icons). The artist draws inspiration from all sources, including modern media, such as cinema and television. The crudity of the ceramic material influences the power of her message (as if parallel to Miron Białoszewski's poetic experiments) in the *Postradiation* sculpture - made of segmented strips of clay. Here the artist introduced the open-head motif typical of her work, to which she would return many times, also in later years, in such pieces as the sculpture *Trauma* and various drawings, sometimes showing the entire figure of a slender girl. One of the theoretical references that comes to mind is Julia Kristeva's research on neuroaesthetics, sensitivity to stimuli, and depressive states, especially in women, presented, for example, in her book *Black Sun* (1987) where she recalls Walter Benjamin's phrase about "the essence of deep melancholy meditation."³⁰ Hanna Brzuszkiewicz often gives her compositions a feminine form, as if to emphasize that she is speaking on her own behalf. In the sculpture *Trauma* (2001), rays of "terrified energy" seem to evaporate from a modestly shaped head split in half. This halo of painful flames is the only thing holding the two halves of the broken whole together. Kristeva recalled the concept of hiatus which she used to interpret states of the fundamental and "psychically necessary discontinuity (...) many separations that build up the psychic life of individuals."³¹ Mieke Bal, the author of numerous texts on contemporary sculpture, including insightful interpretations of Louise Bourgeois's *Cells*, defined metaphor as a "condensation of meanings" that "takes us out of the sticky concreteness of metonymy and synecdoche,"³² since it

ing from the cities of: Copenhagen, Brussels, Amsterdam. The community included three environments: avant-garde groups from Denmark (Ejer Bille, E. Jacobsen, Pedersen, Alfelt, Jorn, Heerup), Belgium (Joseph Noiret, Alechinsky) and the Netherlands (Corneille, Constant, Appel). Over time, the members of the Czech "RA" group joined them. Collective exhibitions, including their last show organized in Liege in 1951, were presented as manifestos of their shared spiritual attitude. Lt. J.-C. Lambert, *Cobra, un art libre*, Paris 1983.

28 P. Piotrowski, *Awangarda w cieniu Jalty. Sztuka w Europie Środkowo-Wschodniej w latach 1945–1989*, Poznań 2005.

29 *Metafory: malarstwo, rzeźba, grafika*, ed. R. Stanisławski, Warszawa 1962.

30 Julia Kristeva, *Black Sun. Depression and Melancholia*, transl. Leon Roudiez, Columbia University Press 1992, p. 268 (Notes: Beauty).

31 Ibid, p. 132.

32 M. Bal, *Anthropometamorphosis: Forking Paths and Crystals in Louise Bourgeois' Philosophy of Temporality* [in:] *Louise Bourgeois. Geometria pożądania / Geometry of*

26 H. Brzuszkiewicz, *Tworzywo ceramiczne w sztuce współczesnej*, theoretical text, habilitation thesis defended at the State Higher School of Fine Arts in Gdańsk in 1978.

27 COBRA, the acronym name of an artistic movement, it's members originat-

is neither literal nor descriptive, but creative and allusive. It serves better to display relationships - without ossifying them into literal things.

In 1969, after many years of experimental research on the psychology of shape, Rudolf Arnheim emphasized that "with the use of metaphorical language an artist perceives and communicates to the audience a world of visual sensations that is full of immanent meanings and internal forces; on the one hand, by projecting their [the artist's] internal states or their personality [onto the artwork], and on the other hand, by discovering in the process of perception the meanings inherent in reality (which can be described as natural metaphors)."³³ Regarding the artist's use of new media - in the first half of the 1960s she created a surprising, highly organized and geometricized, but at the same time somewhat "tangled", group of silhouettes, which she entitled *Dancing Eurydices*. It was a reference to a song that she heard on the radio, sung by Anna German (1964).³⁴ The non-literal meanings were inspired by the poetics of the text: "In the cafe on the corner/ Every night there is a concert/ Stop at the threshold/ Dancing Eurydices/ Before dawn casts the first ray/ Onto the walls/ Let them hug you in their arms/ Drunk Orpheuses/ (...) And the wind dances through the streets/ The wind circles like a drunk/ Hanging onto the branches/ A scarf woven from cobwebs/ (...) The mists dispersed like yarn/ Only the black cat remained."³⁵

Anima(e) – towards metahumanities

The artist's iconographic explorations focus also on the natural force and imagery of animals. In her visionary interpretations, they become magical beings, full of expression and vital powers. In the 1950s and 1960s she created such pieces as: *Camel*, *Gazelles*, *Little Horses*, *Owls*, as well as numerous conceptual sketches and spatial forms dedicated to cats, such as *Kitty* and *Scherzo*. Admiring famous cat sculptures, including those of ancient Egypt, Hanna Brzuszkiewicz distilled for herself some thoroughly modern, daringly flirtatious, and masterfully synthetic shapes. The facial features of her cats seem to be inspired by Egyptian youthful dancers, or the female musician depicted *en face* in the Tomb of Nakht (1410 BC). She created numerous sketches depicting silhouettes of cats and dog-cat-lions. Some static (as if under the authority of Egyptian art), some dynamic; there are also many cat motifs among her designs for platters, plates as well as some more monumental ceramics.

There are other semantically fascinating drawings, such as her design sketches for sculptures and bas-reliefs with the motif of people carrying a boat - as if they were establishing a primeval altar. These compositions present people figures in various ways - rhythmically separated or concentrated in the central part of the boat. Ami Ronberg emphasizes that the semantics of a boat can be related to carrying one across deep waters, which is why its solidity (even the sound it makes) is extremely important. Its integrity often sets the boundary between life and death. For this reason, in most cultures, boat building was linked with ritual practices, and concealed taboos, which contributed

to tension between communities.³⁶ They bring to mind motifs of carrying a deceased on a bier, such as those on ancient Greek Dipylon vases.

The artist also created several sketches presenting figures of spinning dancers, including an intimate sculpture *Infanta*. In addition to her modernist intuitions, the artist is interested in prehistory (e.g. figures of Venus) and medieval sculpture, including the symmetrical, Romanesque *Madonna of Goźlice* - the showcase piece at the Jan Długosz Museum in Sandomierz. In the artist's apartment living room - at a prominent place - there is a beautiful, black and white photograph of this extremely original, enthroned Madonna and Child, the pupils of her intensely gazing eyes are made of lead. Hanna Brzuszkiewicz has achieved many original iconographic solutions, by skilfully weaving archetypes and symbols, for instance, superimposing layers of allusions to primeval elements and cosmogonic motifs onto a drawing of an eye which, like an ellipse, seems to accommodate a whole spectrum of open semantics. According to Władysław Kopaliński's research, an eye symbolizes the world, globe, God, sun, life, power, love, vigilance, care, omniscience, supernatural perception, and, among others, witchcraft, magic, inner vision and even clairvoyance. "While the eyes symbolize the Sun and the Moon, the third eye corresponds to fire, and is the outer eye of the heart."³⁷ Incidentally, there also appears the motif of a hand, as if inspired by Romanesque relics. Since early high school, Brzuszkiewicz has expressed in her drawings attentiveness not only to animate and inanimate nature (views of the forest, springs, stones, etc.), but also to the expanse of the sky and space. Her *Cosmogonies* remain among the most original, visionary manifestations of modernity. They resonate, among others, with the work of Piotr Kowalski (active in Paris), an artist who co-created the *Spaceship Earth* exhibition (2011, mentioned in the introduction), as if anticipating multimedia pieces, e.g. by Ryszard Ługowski and Marek Rogulski Rogulski. Despite her admiration for her professors, Brzuszkiewicz quickly reached full autonomy of form in her artwork. During our talks the artist often mentioned the atmosphere of her studies, such as the house of Prof. Tadeusz Godziszewski, whose wife and son were pianists, filled with music; or the unique teaching methods of Stanisław Horno-Popławski and Anna Pietrowiec - the assistant professor in his studio (and the author of beautiful, subtle, figurative compositions).³⁸

Soon after graduation Prof. Hanna Brzuszkiewicz started creating such pieces as ceramic female figurines with vertical stripes marking them, sometimes in doubling relationships, as if referring to Mesopotamian figures, e.g. *Little People* - exhibited in 1957 at the collective exhibition of the Kadyny Group in Warsaw.³⁹ The artist recalls extremely nice atmosphere during the exhibition assembly.

"Mrs. Maria Alkiewicz was also involved in arranging the exhibition - supporting the work of Professor Hanna Żuławska our main

Desire, ed. A. Budak, Warszawa 2003, p. 258.

33 W. Limont, *Psychologiczne mechanizmy metafory wizualnej*, [in:] *Z teorii i praktyki artystycznej*, Toruń 2004.

34 The sculpture was recalled by B. Mansfeld, *Sztuka od XIX do początków XXI wieku*, [in:] *Dzieje sztuki Torunia*, ed. A. Błażejewska, K. Kluczwajd, B. Mansfeld, E. Pilecka, J. Tylicki, Toruń 2009, pp. 475–476, il. 482.

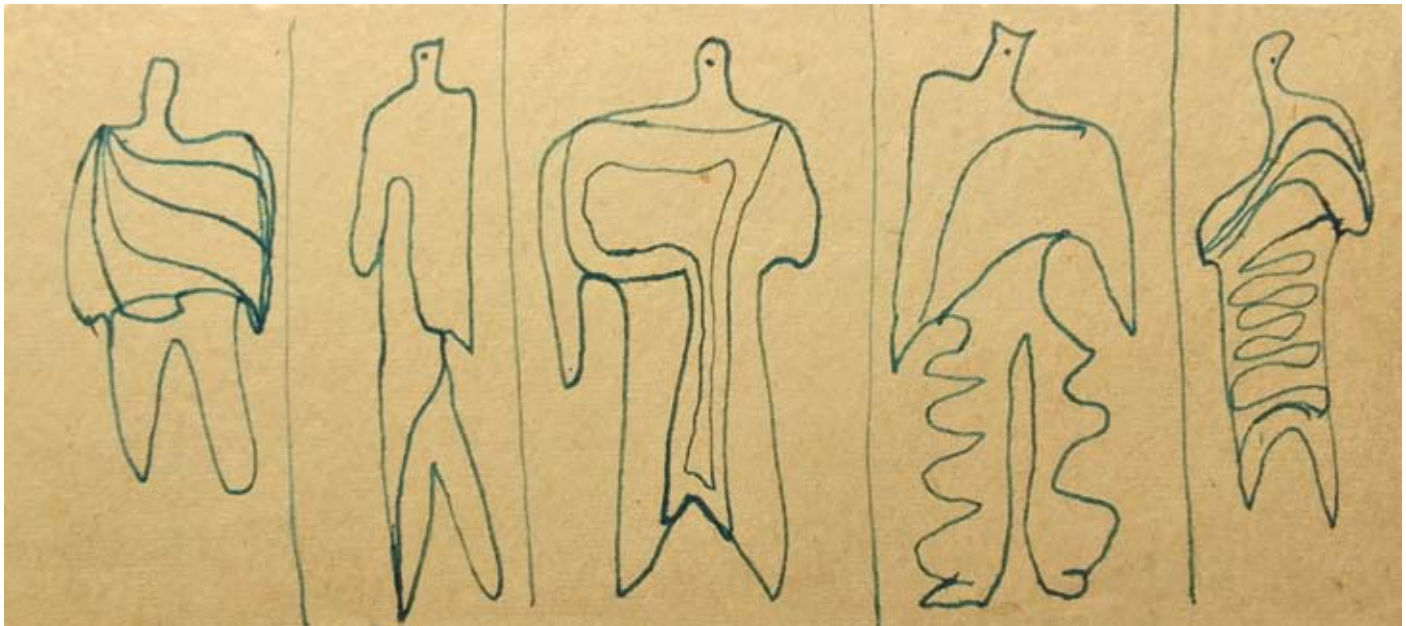
35 The text [in Polish] was created in 1962 by a journalist Ewa Rzemienicka in collaboration with a poet Aleksander Wojciechowski, the music was composed by Katarzyna Gärtner. The first interpretation was publicly performed by Helena Majdaniec, and then popularized by Anna German.

36 A. Ronberg, *Boat*, [in:] *The Book of Symbols. Reflections on Archetypal Images*, ed. A. Ronberg, = Köln 2010, pp. 450–451.

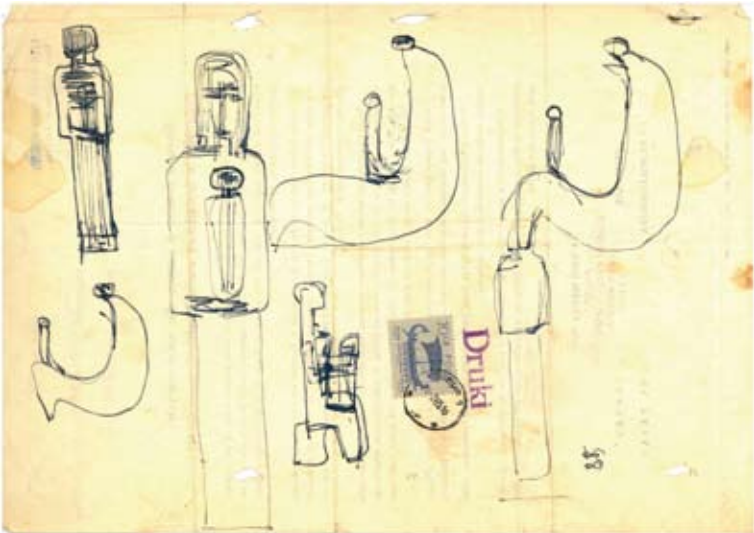
37 W. Kopaliński, *Słownik symboli*, Warszawa 2001, pp. 271–274.

38 From the stories of befriended artists, she learned that in 1959 he financed tickets for students to see Henry Moore's famous exhibition presented in Warsaw (at CBWA Zachęta), and his wife, also an artist - Inga Stanisławska-Popławska - prepared snacks for the students. See: Hanna Brzuszkiewicz [in:] R. Konik, *Myślenie kamieniem*. Stanisław Horno-Popławski, Wrocław 2016, pp. 154–155.

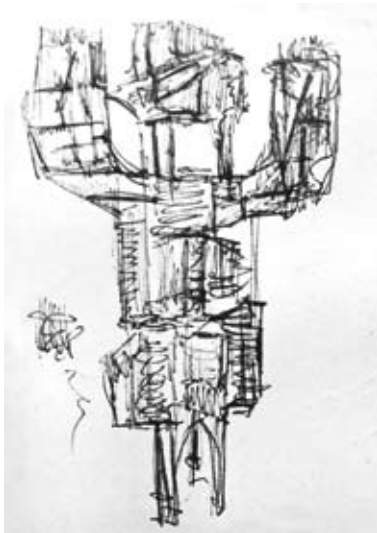
39 A. Juszczak, *Zakłady Ceramiczne w Kadynach, Grupa Kadyny 1956–1957*, [in:] Hanna Żuławska (1908–1988) *Twórcy i Założyciele Szkoły Sopotkiej*, ed. A. Zagrobelny, Sopot 2016, pp. 25–26. The Kadyny Group, led by Prof. Hanna Żuławska, included such members as: Maria Alkiewicz, Daniela Golly, Hanna Brzuszkiewicz, Paweł Fietkiewicz, Maria Fietkiewicz, Anna Gondzik, Iwona Harmacińska, Bernardyna Jaskólska, Józef Jezierski, Stanisław Konieczny, Janina Karczewska-Konieczna, Bogdan Kiziołek, Izabela Lejwoda, Henryk Lula, Ryszard Surajewski, Ryszard Stryjec, Lidia Tarasiuk-Oleśniewicz, Andrzej Trzaska, Krystyna Zaorska-Burczyk, Tadeusz Boroński, Henryk Perlicki, Krystyna Perlicka, Józef Figiel, Irena Człapińska, Eugeniusz Maciejewski, Zbigniew Alkiewicz, Edward Roguszcak.



Sketch, late 1950s, ink on paper, 14,1 x 6 cm, in the artist's possession

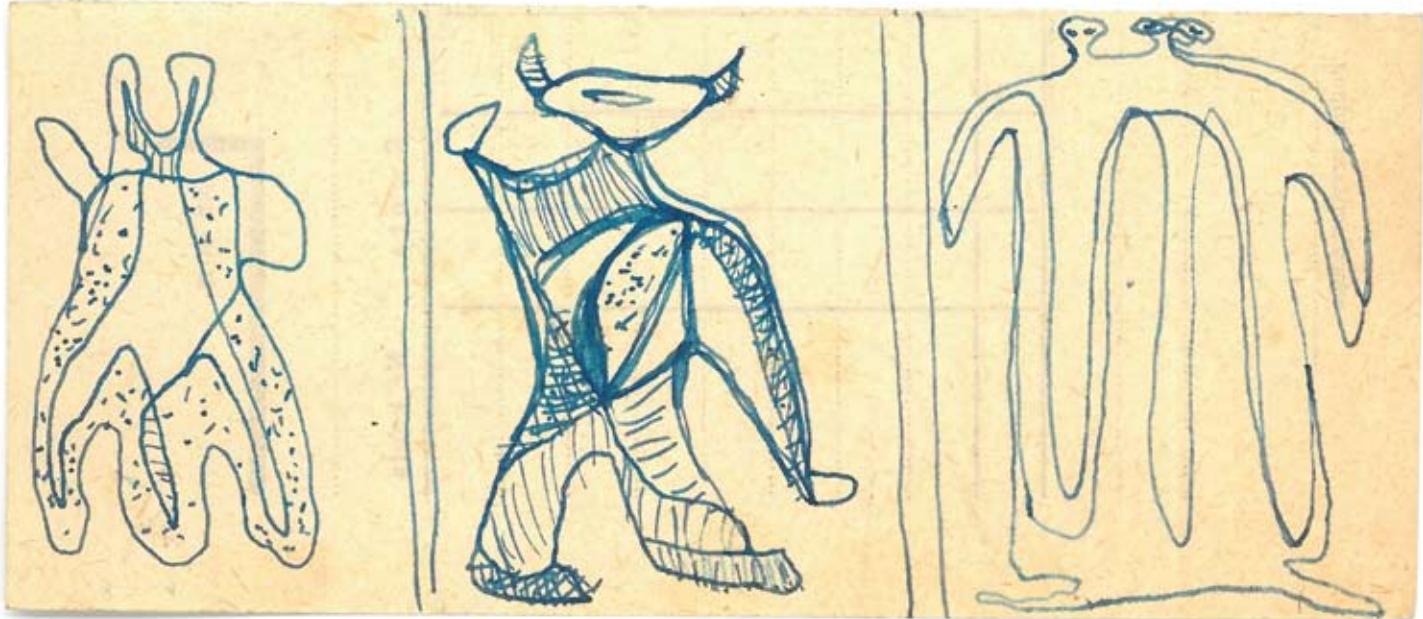


Sketch, 2nd half of the 1960s, ink on paper, 29 x 21 cm, in the artist's possession



Sketch, early 1960s, pen on paper, 21 x 15 cm, in the artist's possession

Sketch, late 1950s, ink on paper, 14 x 8 cm, in the artist's possession



conductor. (...) Maria Alkiewicz was an exceptionally kind person, with many achievements in the field of art and pedagogy at the University of Gdańsk. (...) The Kadyńska Group's ceramics exhibition at Kordegarda was attended by many, including the famous actress Vivien Leigh who had been recognized among international film stars particularly thanks to her main role in *Gone with the Wind*.⁴⁰ Vivien Leigh even bought some ceramics (a small vase) by Janina Karczewska-Konieczna from Kordegarda."

Already in the 1950s, Brzuszkiewicz created a series of synthesizing figurative compositions of individual characters or featuring the motif of a person holding a child. They are accompanied by *ad hoc* drawings - made "in one go" - noting original, surprising ideas for formal solutions, e.g. a head divided with one line across the center and eyes adjoining it on both sides. Horizontal variants were also created, wearing a crude expression, reminiscent of Inuit art or Brittany folk sculpture. There is also a series of figurative, phantasmagoric sketches in which the artist played with selected aspects of anatomy that led to specific permutations. For instance, she made the rhythm of the ribs on both sides of the spine into surreal protrusions, thus creating a "comb-man" or a "fish-man". Variations on another theme present a group of three figures en face, holding simplified nets. The artist would return to this "Romanesque" arrangement many times in later years, for example in the bas-relief *The Jury of Socrates*.

In addition to a series of drawings referring to myths, including those depicting hybrid birds, phantasmagorical sculptures were created. The artist recalls that under the influence of Zofia Abramowicz - a great tutor, when years later a theater from Greece came to Toruń, she went to see it enthusiastically.

"There was already a crowd, even though it was the second performance. The artists came to honor Prof. Stefan Srebrny who translated these original old dramas into Polish, in collaboration with Prof. Zofia Abramowicz. These two had been unearthing ancient theater: *The Birds* by Aristophanes and, among others, Aeschylus' *Persians*. The set design was stunning, reminding of *Birds*, something fantastic. Wonderful colors, beautifully composed, all the elements perfectly tuned."⁴¹

The artist emphasizes the importance of the Toruń theater in her life since early high school. The amazing performances included those directed by Wilam Horzyca, they attracted people like a magnet: "High-school students ran there like crazy, including Drżema-Piasecka, a friend from the Queen Jadwiga Junior High School, whose mother worked for the theater. These were images from another world - theater and cinema - a true alternative, a different reality."⁴² The artist recalls that in 1960 the Toruń theater was named after Wilam Horzyca, and his portrait was made by Hanna's former professor - Tadeusz Godziszewski. "This sculpture is still being displayed on a high plinth at the central point of the theater foyer."⁴³

There are various sketches for the sculpture *Portrait of Mrs. Z* made of glazed ceramics (National Museum in Wrocław), for which the artist employed thoughtful, mathematical proportions. Numerous linear drawings were made, with records of concepts for spatial forms, as

well as the serene in expression *Bust of a Girl With a Raised Hand* - with an Egyptian-Minoan necklace and ornaments on her chest (April 23, 1972). As well as a drawing depicting a mythological female figure, as if inspired by Dürer's graphic *The Sea Monster*, with a motif alluding, again, to ancient or archetypal boats.⁴⁴ She also created several drawings of an abstract, vertical, openwork composition - related to the theme of cosmos - variants of a later stoneware sculpture.

A hybrid figure with three legs was interpreted by Ryszard Krzywka as an ex libris dedicated to Hanna Brzuszkiewicz. The drawing series includes spontaneous figurations made with charcoal and graphite (Hardtmuth brand, produced in Czechoslovakia). These visionary images include: motifs of a woman's head (that could be designs for transparent glass sculptures). There are also various versions of a figure - lying, linear or "immersed in glass", many variants of a standing person, e.g. hugging a smaller one. There are also sketches-designs of small ceramic and terracotta sculptures which inspired, among others, the allusive, half-sitting, arched figure, balancing on the edge of a parabola, holding a tiny figure of a child. Other sketches were created in parallel - broadly drawn (with the side of a graphite) - like a sensual female figure deprived of feet, synthetically marked on paper with just a couple of lines.

A number of sketches exploring different concepts for the Nicolaus Copernicus' head have been preserved. For instance, the portrait emerging from a multitude of intertwining lines - "wires" - resembling an openwork structure.

There are also numerous, touching, figurative notes, drawn with a black marker, and focused on the theme of lamentation or mourning. Among them, a repeated, dramatic gesture of a falling body, hugging a child that is no longer breathing. All of them are extremely expressive and valuable (e.g. the drawing from March 1974 or the earlier one from February 1974). Large dark hands form a roof - protection over the three, brightly outlined, non-literal silhouettes - the archetypal image of a family.

In 1974 Hanna Brzuszkiewicz created several variants of a monument dedicated to fallen soldiers (an implemented form), and a slender figure holding a bundle with a child, as well as numerous further sketches with the motif of a standing figure, including a peculiarly ludic silhouette in a hat, supporting an emaciated, slender figure (August 12, 1974). Jerzy Malinowski wrote "Sculpture (...). From busts, funeral compositions, tombs and monuments, it evolved to be independent, and in the 20th century - the times of the avant-garde - it freed itself from the need to represent, taking over the space around for itself (...). However, the dialogue between modernity and tradition never ceases, as do the fluctuations between abstract form and figuration - the transformation and the reconstruction of the human figure."⁴⁵

Interferences of memory and history

Hanna Brzuszkiewicz's art remains universalizing, her personal experiences are only intuitively perceptible; yet, she grew up facing both - events that inspired progressiveness, as well as the borderline, traumatic ones.

The artist emphasizes: "After the war, in Toruń, we went to the cemetery many times because someone was dying almost all the time. It started when I was in junior high school. It could have been the effect of the war."⁴⁶

Important, valuable experiences that began in the 1930s include the relationship of Hanna Brzuszkiewicz's parents with Eugeniusz and Janina

40 At that time (until 1960) she was the wife of an actor, theater and film director - Laurence Olivier who came from London to Warsaw with his entire theater. This was a great event as he managed to break through the wall set by the Cold War.

41 H. Brzuszkiewicz, a telephone conversation with the author of the text, 6 II 2022.

42 H. Brzuszkiewicz, a conversation with the author of the text, Toruń, 9 III 2022.

43 M. Sadurska, *Wilam Horzyca*, <https://www.gdanskstrefa.com/tadeusz-godziszewskirzezbizbar-konserwator-zabytkow/> [access: 17 XI 2022].

44 *The Books of Symbols, Reflections on Archetypal Images*, ed. A. Ronnberg, Taschen, Cologne 2010, op.cit. pp. 450-451.

45 J. Malinowski, *Posłowie*, [in:] J. Biriulow, *Rzeźba lwowska od połowy XVIII wieku do 1939 roku. O zapowiedzi klasycyzmu do awangardy*, Warsaw-Toruń 2007.

46 H. Brzuszkiewicz, a conversation with the author of the text, 19 XI 2021.

Przybyła, who lived at 116 Mickiewicza Street, on the first floor. They had a collection of artworks, including folk art, as well as many souvenirs from their travels.

To Hanna, art almost immediately became a kind of a springboard - encouraging, inspiring activity and responsible for the "phenomena of happiness". She appreciated the personalities of teachers who shared their passions with students, such as Zygmunt Kruszelnicki - a young art historian, and Maria Pokorska - a graphic designer, later a lecturer at the Faculty of Fine Arts. There were other talented young sculpture enthusiasts: Janina Prawdzic Lejman and Nadzieja Maria Kowalów.

Since the 1950s, the artist has been combining reminiscences with archetypes of the unconscious, identified by Carl Gustav Jung, invariably designing platters and plates with masks, and creating metaphorical drawings in primary colors with crayons. For example, using a red crayon to isolate a lapidary figure with raised arms and ornaments placed in stripes (a sketch for a piece of ceramics, the terracotta sculpture *Cleopatra* was created in a similar convention). Thus, she achieves a kind of anamorphosis - the motif can be seen as a whole silhouette or a bust - bringing to mind the sculptures of Louise Bourgeois from the 1970s and 1980s.

There is a special drawing of a phantasmagoric, half-bird silhouette, dancing against a blue background. Brzuszkiewicz has also created a very original sketch using primary colors: yellows, blues and reds, depicting a geometrized *Sitting Figure* characterized by stocky proportions, with one hand placed over the heart and the other raised in a greeting gesture. The silhouette is marked with yellow and reddish lines, whereas blue and navy blue spots as well as lines define the darkness surrounding it. The aporia of a joyful mood and the apparent space of a prison cell - with a barred window - enhances the piece's expression.

Hanna Brzuszkiewicz's unconditional dedication to selfless creative processes reminds one of Leszek Brogowski's reflections. He emphasized that the artist's incorporation of art into life by other means than history of art or the art market is somehow the antithesis of mental dogmas functioning on the common social horizon. Noticing interpersonal relations is Hanna Brzuszkiewicz's key intuition. To some extent, a similar attitude can be sensed in the practices of Andrzej Wojciechowski, a precursor of art therapy, who anticipated social art - developed mainly in the 1990s by numerous artists in many places around the world. In the article entitled *André Cădere. Rozpocząć sztukę od nowa* [André Cădere. To Begin Art From Scratch] Brogowski emphasized that his "cultural humility was expressed in respect for tradition and as an attempt to return to the sources of art [...] The primary function of color is related to the variety of reality, different occurrences and objects [...]. Cădere suggested profound reflection upon the experience of art in the context of the era he lived in. [He wrote that:] Nowadays we find ourselves in a situation defined by cultural traditions, education, and the entire social environment (advertising, television and other media), which makes the vision particularly important."⁴⁷ Hanna Brzuszkiewicz's work is impressive also due to her daring distance from popularly understood beauty, reaching for the energy of aesthetic dissonance, even masterfully incorporated ugliness (e.g. *Cleopatra*). Jerzy Malinowski recalls that the first text recognizing austerity as an asset of art was published in 1853, in a study by Karl Rosenkranz entitled *Asthetik des Hässlichen* (*Aesthetics of Ugliness*), which began the process of validating the rejection of classical, post-ancient rules.⁴⁸

Leszek Brogowski emphasized the situation of radical danger, threatening both art as well as individuals, which lies in the widespread aestheticization of the cultural and political environment in which Westerners live today.

"Threatening individuals, since the aestheticization of life not only renews and perpetuates their passive role in society, but also because today it has become the most effective tool of manipulation in the hands of the ideology driven by money and free trade. Threatening art, as it is competing with trade, industry and marketing in the sphere of producing forms, creating imagination, and must defend itself against the loss of its uniqueness; thus, art has been pushed into the political sphere of activities performed in reality, where - deprived of adequate resources - it cannot compete with the effectiveness of the mass media. This new situation of art has not been realized yet by all artists."⁴⁹

Hanna Brzuszkiewicz's sculptures were preceded by expressive drawing explorations, for example, two figures unfastening nets, or a Romanesque-Cycladic standing *Old Man with a Fish* (a vertical composition). Additionally, sequential drawings with the motif of a billowing wave were created, one can notice here a distant echo of *The Great Wave* from the series "Thirty-six Views of Mount Fuji" by Hokusai (1831). Then the allusiveness of the waves turned into a cosmogonic composition, which the artist realized in glazed ceramics (Hanna Brzuszkiewicz's collection). A formally appealing design for a plate was also created, it is divided into two spheres where the artist placed phantasmagorical figures: *Bird* (top) and *Fish* (bottom), symbolizing two elements, two worlds.

Linear sketches with fairy-tale motifs were created, as well as some poetic variants of girls' busts (including one with a square-shaped head), to be realized in glazed ceramics. In quite a number of colorful drawings, the artist introduced the atmosphere of aporia, e.g. in a cheerful drawing in red crayon, she combined the figure of a youthful Mary Magdalene on a black throne, with a strange mirror in the shape of a human skull. It belongs to a larger cycle that explores themes involving Mary Magdalene (such as *Noli me tangere*) and the anchorite Mary of Egypt. Another series of stunning works was made with blue crayon, in various intensities and shades of indigo or ultramarine. They depict allusive, almost anamorphic shapes, lapidary female silhouettes, implying a dialogue with the tradition of *Three Graces*. The artist did sometimes introduce a different color into such monotonic sequences, for instance, by wrapping a blue figure in a pink veil, as if referring to Nabist art.

In 1964, Hanna Brzuszkiewicz designed, and then implemented in the Holy Spirit Church in Toruń, an impressive set of pieces: a figurative wall relief, a granite altar with a mensa (made of Strzegom granite), a metal cross with a ceramic figure of Christ incorporated into it, and several metal candlesticks. The artist recalls her journey by night train to Strzegom (to choose the stone), when the first rays of the spring sun were shining through the window. *The Altar of the Holy Family* is one of the best expressive achievements of contemporary art, combining the ideas of metaphorical figuration and modernism with originally reinterpreted Christian iconography. Immersed in reflection upon the iconosphere of Deesis, the Holy Trinity, as well as Virgin and Child with St Anne, Hanna Brzuszkiewicz created a large-format, poetic and gentle, seemingly levitating bas-relief with a group of adjacent figures: Saint Joseph with, much smaller, Mary and Baby Jesus. The sculptural representation of the Child - supported by Mary, but resting on Joseph's knee - is particularly sophisticated. The

47 L. Brogowski, André Cădere. *Rozpocząć sztukę od nowa. Komentarz do konferencji w Louvain, „Sztuka i Dokumentacja”/“Art and Documentation”, 2018/19*, p. 291, English summary: André Cădere: To Begin Art From Scratch. A Comment Upon The Conference In Louvain, p. 293.

48 J. Malinowski, *Przedmowa/Foreword*, [in:] *Szeptne w sztukach pięknych. Brzydota, deformacja i ekspresja w sztuce nowoczesnej*, Kraków 2011, p. 11.

49 L. Brogowski, *Modernizm i estetyzacja życia na przykładzie Katarzyny Kobro i Władysława Strzemińskiego*, [in:] *Medytacje Fibonacciego + Sztruksowy Zajac/MEDITATIONS ON FIBONACCI + the Corduroy Bunny* (op.cit. In bibliography), p. 148.

forms of geometricized halos, painterly oscillating between the forms of a square or a gentle trapezoid, seem to remain in correlation based on the golden proportion. The largest is the halo of Saint Joseph (filled with the rhythm of geometric lines), the middle-sized one crowns the head of Mary, and the smallest one encircles Jesus' head. The glazes, applied by Ryszard Surajewski, correspond to the nature of Marc Chagall's paintings, thus, adding some impressionistic character. The figures' faces and hands, as well as their robes and halos (the largest one glittering with golden rays), shimmer with a multitude of shades. The discreet, expressive form of the mensa, the cross, the candlesticks and the wall relief created by Hanna Brzuszkiewicz harbour a certain silence that brings to mind the Far East.

In 1965, the series "Sylwetki" [Silhouettes] published an article about Hanna Brzuszkiewicz. It was illustrated with a visionary photographic

portrait of the artist, taken by a respected photographer Władysław Szulc (a member of the Toruń Photographic Society) who created a metaphor of her relationship to art.⁵⁰ In the center of a darkened space, Szulc captured the outline of a sculpture behind which there appears the illuminated, happy face of the artist, she's standing with her hands raised - as if basking in the glow of her sculpture. In 2022, using watercolor paints, Hanna Brzuszkiewicz retouches the patina on the *Hemingway* sculpture which she created in the 1960s - her gestures and psychological aura remain unchanged.

50 U. Chmielewska, *Hanna Brzuszkiewicz – w pracowni artysty*, "Pomorze" 1965, no. 11 (15 VI), see also: W. Szulc, *Uzależniony od rzeczywistości (autobiografia)*, 2013, and: W. Banach, *Władysław Szulc: fotografie*, Sanok 2006.

Hanna Brzuszkiewicz

CALENDAR OF LIFE AND ARTISTIC WORK

CALENDAR OF LIFE AND ARTISTIC WORK¹

1934–1944

Hanna Brygida Brzuszkiewicz was born into an intelligentsia family on October 8, 1934 in Toruń. Her mother – Joanna Brzuszkiewicz née Czaja (1909–1987) – studied at the Faculty of French Philology at the University of Poznań. Joanna's parents - Stanisław Czaja and Franciszka née Fryder - lived on the family estate Kotowo near Dolsko (Śrem district in the then Poznań Voivodeship) in Greater Poland.

Hanna's father – Kazimierz Brzuszkiewicz (1903–1989) – graduated from the Faculty of Law at the University of Poznań (degree obtained in 1925). He was a valued civil lawyer who quickly gained recognition due to his absolute professional honesty, precision and effectiveness. After World War II he worked, among others, at the Law Firm no. 1 in Toruń.²

Hanna is the oldest of four children. Two of her talented brothers: Tadeusz (1936–2020) and Romuald (1939–1970) graduated from the Faculty of Law at the Adam Mickiewicz University in Poznań, and Jan (1938–2000) graduated from the Gdańsk University of Technology as well as from the Higher School of Engineering in Szczecin.

In the years 1939–1940, Hanna Brzuszkiewicz studied at a primary school, organized in barracks on Jakubskie Przedmieście in Toruń. Due to the threat from the Gestapo, the entire family gradually moved from Toruń (and Kotów) to Zawichost, where Tadeusz Czaja, the mother's brother - a young doctor, was staying. There, Hanna started to attend another Polish school organized in this region. In the fall of 1941, the family moved to Sandomierz, where the father worked, and stayed there until the fall of 1944. Hanna continued her schooling in Polish at a primary school in Sandomierz.

On November 19, 1943 in Sandomierz, a tragedy struck the family. It would remain a point of reference for Hanna Brzuszkiewicz, and a leaven for interpreting the iconosphere of trauma, borderline experiences, mourning, lamentation, as well as for conceptualizing commemorative forms, designing tombstones and monuments. Tadeusz Czaja died on that day - the brother of the artist's mother, an outstanding and respected surgeon, distinguished in saving the lives of many people, regardless of their origin and nationality.³

1944–1951

In the autumn of 1944, the family moved to Toruń, living in a tenement house on Szczytna Street. Hanna began her education at a general secondary school (at the primary level), which was initially organized in barracks. She recalls that schools often changed their location and were often subject to liquidation. She attended schools on Mickiewicza Street,

1 The calendar was created based on conversations with Hanna Brzuszkiewicz at the artist's home in the years 2020–2025, as well as during inquiries at several museums, archives and libraries.

2 H. Brzuszkiewicz, *Tadeusz Czaja*, archival materials collected and donated by Prof. Hanna Brzuszkiewicz in 2003 to the Elżbieta Zawadzka Archive Foundation - Sandomierz ZWZ - AK, the personal file contains 53 pages, Ref. No. M. 1330/2179 Pom. See also: Student survey by Hanna Brzuszkiewicz, PWSSP in Gdańsk for the year 1955/1956.

3 In the study *Tadeusz Czaja*, (op. cit. 2003), H. Brzuszkiewicz wrote: „November 19, 2003 is the 60th anniversary of eight Poles being shot by the German occupier in front of the town hall, in Sandomierz. One of them was doctor Tadeusz Czaja (1910–1943), my mother's brother (...) we keep the original poster announcing (...) the fact of the execution. (...) My uncle (...) had been imprisoned [beforehand] in the Sandomierz castle. (...) My mother and father managed to (...) see them lying there, dead, against the wall of the town hall. (...) My uncle was executed for helping partisans. (...) The Germans treated this murder as a cheap way to intimidate the people of the Radom District.” See also: Kazimierz Przybyszewski, *Tadeusz Czaja*, Toruń Biographical Dictionary, ToMiTo, UMK w Toruń, Toruń 2010, ibid.: <https://e-wietor.pl/czaja-tadeusz/>



Hanna Brygida Brzuszkiewicz with her parents – Joanna Brzuszkiewicz nee Czaja and Kazimierz Brzuszkiewicz, late 1934, photo: archive of H. Brzuszkiewicz.



Hanna Brygida Brzuszkiewicz with her parents and brothers: Tadeusz, Romuald and Jan, ca. 1944, photo: archive of H. Brzuszkiewicz.

then Sienkiewicza Street, and finally attended classes organized in former military buildings behind the garrison church. From 1948, she continued her education at the Queen Jadwiga State Girls' Gymnasium in Toruń (liquidated in 1950) and at the Nicolaus Copernicus General High School, at 1 Zaulek Prosowy Street in Toruń. At that time, she began writing diaries and impressionistic philosophical notes, and creating expressive drawings, as well as colorful illustrations using paints and crayons. Some of them come from her stay at a summer camp in the village of Utrata, in 1948. The artist continues drawing with colored crayons to this day.

The year 1948 was the time of Pablo Picasso's arrival in Poland, he was to give a speech at the Congress of Intellectuals in Defense of Peace, in Wrocław. Many years later, in 2022, Prof. Hanna Brzuszkiewicz recalls: “Picasso saw Piotr Michałowski's paintings for the first time, and admitted that Michałowski was a great artist. (...) We were on a trip in Wrocław, during a scout camp, I saw the zoo there. Later (from 1971) it became

Artworks from the time of junior high school, second one from the left: the awarded landscape with a temple, 1949.





Sketches from 1948.

popular, due to a series of television programmes, entitled *With a Camera among Animals* by Antoni and Hanna Gucwiński. This was one of many important experiences that inspired the future artist to develop animalistic themes". In 1949, as a second-year secondary school student, she received an award for her painting *Landscape with a Temple* (she entered the competition under the emblem "Silence"). In the same year, she and her family moved to a house at 29 Mostowa Street (on the corner of Szeroka Street).

1951–1955

Hanna Brzuszkiewicz passed her high school leaving examination - the matura exam, and received a certificate, dated 12 May 1951, from the Nicolaus Copernicus General High School in Toruń.

She continued her artistic development, preparing for art studies. She received lessons from, among others, Eugeniusz Przybył who had



Hanna Brzuszkiewicz in 1950, photo: archive of H. Brzuszkiewicz.

sought legal advice from her father before the war. She also became acquainted with his wife – Janina Maria Przybył (a valued librarian as well as a cultural and social activist) who invited the Brzuszkiewicz family to her home. Hanna was impressed by their famed collection of books and artworks (including works by Tymon Niesiołowski). Eugeniusz Przybył⁴ was an outstanding bibliophile and a social activist who had undertaken many valuable initiatives for the sake of artistic community. The Przybył and Brzuszkiewicz families visited each other several times. In 1965, at the request of Janina Przybyłowa, Hanna Brzuszkiewicz (who had been a lecturer in sculpture at the Faculty

of Fine Arts of the Nicolaus Copernicus University in Toruń since 1958) designed a formally original, granite tombstone for Maria and Eugeniusz Przybył (see 1965).

September 1, 1951 – Hanna Brzuszkiewicz began her studies at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń (WSP UMK) - index number 7220 - she was then nearly 17 years old. She studied sculpture under the supervision of Prof. Tadeusz Godziszewski.

⁴ Several studies concerning the life and work of Eugeniusz Przybył (1894-1965) include: Janusz Tondel, *Miedzy książką a sztuką: Eugeniusza Przybyła, toruńskiego bibliofila i malarza pasje i rozczarowania*, Umk, Nicolaus University Press, Toruń 2014.



Hanna Brzuszkiewicz at work on a sculpture in her studio organized in the basement of the house on Mostowa Street in Toruń, 1952, photo: archive of H. Brzuszkiewicz

After classes at the Nicolaus Copernicus University, she further developed her skills by drawing in a studio that she had set up for herself in the basement of the house on Mostowa Street. Her grandmother, Franciszka, posed for her many times. From her student days, the artist remembers such tutors as: Konrad Dargiewicz, a lecturer in visual anatomy and evening drawing, as well as Józef Kozłowski who taught classes in descriptive perspective and would take his students to train drawing at the historical museum halls of the Old Town Hall. She recalls vividly the charismatic, renowned artists: Bronisław Jamontt who taught the students drawing, and Felicja Kossowska (who graduated from two Parisian universities: Académie Ranson and Académie Colarossi). "We were taught lettering techniques by the painter Edward Kuczyński who was a very good graphic artist - he dealt with relief printing, woodcut and linocut". She was also interested in the language courses, including Russian - taught by Eugenia Gumowska.⁵

Among the young sculptors studying in the 1940s and 1950s and associated with the Faculty of Fine Arts, Hanna Brzuszkiewicz highlights: Janina Prawdzic-Lejman - one of the first students to complete her diploma in Toruń, under Prof. Stanisław Horno-Popławski, as well as Maria Jaskułowska-Hofmann and Danuta Sobczak-Michałowska - both working later as assistants at Prof. Tadeusz Godziszewski's studio. In 1951, Halina Hrynczuk was the assistant, and in 1952 the assistantship was taken over by Apoloniusz Krygier (who left in 1954 to support the reconstruction

⁵ Her husband, Marian Gumowski, was a well-known and highly respected historian. They came together from Vilnius where she worked as a lawyer and was considered an outstanding specialist.

of the Old Town in Gdańsk). Other such graduates singled out by Prof. Brzuszkiewicz are: Regina Ożga-Wolniewicz - an artist from Grudziądz, Bernardyna Jaskólska-Mnichowska, and Lena Domanowska (a painter and ceramicist, deigning very interesting dolls).

The artist mentions also other "strong characters" in the field of sculpture: Witold Marciniak - the author of synthetic figurations and, among others, a copy of the Beautiful Madonna of Toruń, Henryk Siwicki - creating monumental sculptures, which he later co-created with his wife Ewelina Szczech-Siwicka - a graduate of the Nicolaus Copernicus University, for example, The Sundial for Toruń (1971–1973) and figures for the Pomeranian Philharmonic in Bydgoszcz (2nd half of the 1970s). From later years, the artist singles out a particularly talented sculptor - Jerzy Leżański - who after graduation became a lecturer at the Sculpture Department of the Faculty of Fine Arts and lectured until the 1980s.

Students of the second year were lectured on the history of ancient Greek art by Ph.D. Zofia Abramowicz, a member of the Scientific Society in Toruń - "a person of great erudition, who influenced the entire group of students. She worked with Professor Stefan Srebrny - who taught classical philology in Vilnius and later in Toruń, and was also an art historian. She was brave, she inspired self-development, and gave the highest grades in the exam as well. (...) Mrs. Anna Rostworowska taught us English. Being an aristocrat, she studied in England in her youth, so she could teach the language freely. (...) In the following years, art history was taught by Zygmunt Kruszelnicki - a young enthusiast who conducted classes well, though, initially other lecturers signed the index - Gwidon Chmarzyński in the second year and Jadwiga Puciata-Pawłowska (in the third) - they were also delivering great lectures for university students". In the academic year 1953/1954, Adam Krzemień taught us technology of sculpture, and Józef Kozłowski introduced the issues of designing and making occasional decorations. Art pedagogy was taught by Piotr Firlej.

During her studies, Hanna met a talented graphic artist - Cecylia Wiśniewska, 6 years her senior, the author of formally sophisticated graphic portfolios containing city views, including Toruń and Grudziądz. For many years, Wiśniewska was a member of the team working at the Graphic Collection Section of the Nicolaus Copernicus University Library in Toruń. Thanks to her active input, the library is in possession of an impressive collection of drawings by Hanna Brzuszkiewicz, from the 1950s to the 1990s.

Another person close to the artist at the university was Maria Pokorska - specializing in contemporary graphics. In the years 1951–1955, Hanna Brzuszkiewicz was passing her exams with very good results, and thus, she obtained all credits in the course of studies at the Department of Sculpture - in the artistic and pedagogical faculties.

1955–1957

On June 26 - she received her diploma of studies completion from the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń (WSP UMK), along with a Master's degree in fine arts, in the field of sculpture, with a very good result (document number: 131). Prof. Tadeusz Godziszewski recommended Hanna Brzuszkiewicz to Stanisław Horno-Popławski who was then teaching sculpture at the State Higher School of Fine Arts (PWSSP) in Gdańsk, introducing her as a young person "for whom contemporary sculpture is her life". The artist was accepted by the PWSSP in Gdańsk, and started the two-year postgraduate studies.

Thus, she continued her artistic development in the years 1955–1957 at the PWSSP in Gdańsk, Faculty of Architecture, specializing in sculpture - at the Sculpture Studio run by Prof. Stanisław Horno-Popławski and Assistant Professor Anna Pietrowiec. Some classes were still held in Sopot.⁶



Hanna Brzuszkiewicz holding her ceramic piece, at the Toruń Cooperative „Rzut”, 1960, photo by Janina Gardzielewska.

Among many courses, there was: Architectural and Sculptural Design, led by a sculptor Prof. Adam Smolana and an architect Prof. Adam Haupt.

The ceramics studio was run by Prof. Hanna Żuławska and Assistant Professor Maria Alkiewicz, as well as their assistant Ryszard Surajewski. "There was also a chemist, Daniela Golly, very friendly, a specialist in glazes."

The artist participated in trips to Kadyny - to create ceramic works, as part of preparations for the exhibition *Ceramika Kadyńska* at Kordegarda in Warsaw, 1957. Hanna Brzuszkiewicz joined the "Kadyńska Group" founded at that time by Hanna Żuławska. The "Kadyńska Group" included: Maria Alkiewicz, Eng. chemist Daniela Golly, Hanna Brzuszkiewicz, Paweł Fietkiewicz, Maria Fietkiewicz, Anna Gondzik, Iwona Harmacińska, Bernardyna Jaskólska, Józef Jezierski, Stanisław Konieczny, Janina Karczewska-Konieczna, Bogdan Kiziołek, Izabela Lejwoda, Henryk Lula, Ryszard Surajewski, Ryszard Stryjec, Lidia Tarasiuk-Olesniewicz, Andrzej Trzaska, Krystyna Zaorska-Burczyk, Tadeusz Boroński, Henryk Perlicki, Krystyna Perlicka, Józef Figiela, Irena Człapińska, Eugeniusz Maciejewski, Zbigniew Alkiewicz and Edward Roguszcak.

1956 participation in the exhibition presenting the achievements of the "Kadyńska Group", at Desa in Warsaw, exhibition curated by Prof. Hanna Żuławska. Brzuszkiewicz presented several sculptures including *Little Person*.

1957

The artist took part in the exhibition *Ceramika Kadyńska* - presenting the achievements of the "Kadyńska Group", at Kordegarda Gallery in Warsaw. Prof. Hanna Żuławska was the exhibition commissioner. The exhibition met with great acclaim, illustrated articles were published in various magazines, reproduced pieces included: Brzuszkiewicz's Little People, ceramic forms by Andrzej Trzaska, Anna Gondzik and others.⁷

Hanna Brzuszkiewicz remembers Prof. Stanisław Horno-Popławski's studio as a place emanating positive energy and friendly relations. At that time, she established a friendship with a talented sculptor: Krystyna Burczyk-Zaorska and her future husband Tytus Burczyk [a music teacher and amateur photographer]. Paweł Fietkiewicz, a talented sculptor, was also a friend. The artist also mentions Anna Gondzik - a very sensitive, exceptionally talented painter and author of unique ceramic forms, who created figurines as well.

The artist participated in exhibitions of the Gdańsk PWSSP graduates.

⁶ Personal file of Hanna Brzuszkiewicz in the Archives of the Academy of Fine Arts in Gdańsk, reference number WSZP -46/11.

⁷ Hanna Żuławska, Bydgoszcz Art Centre 2020, p. 2.



Conceptual, openwork bas-reliefs, fired clay, late 1950s, photo: archive of H. Brzuszkiewicz.

1958–1959

She became a member of the “Toruńska Group” and from then on participated in the group’s exhibitions every year, such as the “Toruńska Group” exhibition at BWA Toruń. She also joined the Toruń Branch of the ZPAP (The Association of Polish Visual Artists).

In the autumn of 1958, Hanna Brzuszkiewicz was employed as a lecturer at the Faculty of Fine Arts of the Nicolaus Copernicus University (UMK) in Toruń – a university where she taught until 2002. Initially, as an assistant at the Sculpture Studio led by Prof. Tadeusz Godziszewski, she took initiative aimed at developing opportunities for teaching ceramics. Thanks to her efforts, in the late 1950s the Studio of Artistic Ceramics was established at the university. The artist travelled to Silesia and acquired two impressive ceramic kilns, which were initially installed in the premises at 10 Moniuszki Street, where the first ceramic studio for the student community operated under her direction, they were later moved to their permanent location at 6 Sienkiewicza Street in Toruń.⁸

1 X 1959 – she was appointed senior assistant, a post she held until 31 May 1963, among other things supporting the diploma of the sculptress Nadzieja Maria Kowalów. She never ceased inspiring young adepts to participate in the cultural life of the city, including the alternative art movement.

She began working with the Artistic Cooperative “Rzut” (Folk and Artistic Craft Cooperative founded in Gdynia, 1935), reactivated in 1946 by Józef Kozłowski, a lecturer at the WSP UMK. Hanna Brzuszkiewicz created designs and prototype models for production. She also exercised artistic supervision over the forms being produced.⁹ „Rzut” was an institution gathering artists that designed ceramics and furniture. Otto Kuligowski from Vilnius, brother of the artist Zdzisław Kuligowski, worked with fabric designs. There were several people dealing with ceramics in “Rzut”: Hanna Brzuszkiewicz, Jan Szafrąński, Maria Hoffmann and Czesława Guć (diploma at the Sculpture Department at the Faculty of Fine Arts of the UMK in Toruń, 1977, under the supervision of Prof. Barbara Bieniulis-Strynkiewicz). For the “Rzut” Cooperative Hanna Brzuszkiewicz designed such pieces as: two *Vases for the Peace of Thorn* 500th anniversary (glazed and engobed ceramics); a carafe - *Little Horse* - with six glasses (glazed ceramics), another *Little Horse* carafe (glazed ceramics), a vessel - *Beastie* (glazed ceramics); an ashtray - *Little Hen* (glazed ceramics); a vase *Ball* (glazed ceramics).

⁸ The UMK Archives preserved a group of documents related to her impeccable work as a lecturer in artistic subjects. Personal files of Hanna Brzuszkiewicz, file no. WSZP-46/11 and file no. Akt 7220.

⁹ Before her this supervisory function was held by Jan Szafrąński, and after her by Maria Hoffmann, and later by Jan Szafrąński and Czesława Guć.

Hanna Brzuszkiewicz took part in the “3rd National Exhibition of Young Painting, Sculpture and Graphics” at BWA Sopot, and in the 10th Festival of Fine Arts at BWA Sopot.

1959–1960

Inspired by the work of Hanna Brzuszkiewicz, Ryszard Krzywka created “Ex Libris” (the collection of the National Library in Warsaw).

Participation in the exhibition of contemporary art, MDM Gallery in Warsaw.

Participation in the exhibition of the “Toruńska Group” at BWA Toruń.

1960

Participation in the prestigious exhibition “POLISH SCULPTURE 1945–1960” at Zachęta Centralne Biuro Wystaw Artystycznych/ Zachęta Gallery in Warsaw, exhibition curator: Ludwika Nitschowa. Brzuszkiewicz presented the sculpture *Steadfast* (1959, cement, iron filings).

Participation in the prestigious “Second National Exhibition of Ceramics and Artistic Glass ZPAP”, the Silesian Museum, Wrocław 1960

The National Museum in Wrocław purchases her sculpture *Little Bowl* (clay, coloured glaze: height 17.8cm, signed: H. Brzuszkiewicz, inventory no. XVIII-331) to the collection.

1961

Participation in the “2nd National Ceramics Exhibition”, BWA in Wrocław.

November–January 1962 – participation in the national sculpture exhibition “Polish Fine Arts for the 15th Anniversary of the Polish People’s Republic”, CBWA Zachęta in Warsaw. The following sculptures were exhibited: *Warrior* and *Little Horse* (both: 1961, terracotta) - included in the exhibition catalogue; and, according to the artist’s materials, also: *Madame Butterfly* and *Nike* (both: 1961, terracotta).

Participation in the exhibition of the “Toruńska Group” at BWA Toruń.

1962

Participation in the “International Exhibition of Artistic Ceramics”, AIC in Prague, (then Czechoslovakia). The Polish Pavilion received the silver medal. Hanna Brzuszkiewicz exhibited several spatial forms, including, *Dragons*.¹⁰

Participation in the exhibition of the “Toruńska Group” at BWA Toruń.

The National Museum in Wrocław purchases her glazed sculpture *Garden Vase* (a barrel-shaped vase decorated with horizontal grooves, inventory no. XVIII-356).

¹⁰ “International Ceramics Exhibition” AIC, Prague, Czechoslovakia (Czech Republic) <https://symposiumbechyně.webnode.cz/aic-praha-prague-1962/>, 2017.

1963

January 7–19 – participation in the “Wystawa Plastyków Toruńskich”, MDM Gallery in Warsaw. The following works were exhibited: *Mask* (ceramics, height 39 cm), *Athena's Head* (terracotta, height 38 cm), *Composition* (terracotta, height 62 cm) and *Cleopatra* (terracotta, height 92 cm).

In the “Przegląd Artystyczny” periodical a text written by Marian Turwid, concerning the work of Hanna Brzuszkiewicz, was published. It was accompanied by a reproduction of the sculpture *Indonesian Woman*. Turwid wrote, among other things: “Creative imagination, humane sense, pathetic tone with a hint of grotesque - this is what strikes one when faced with Hanna Brzuszkiewicz's sculptural achievements. (...) she knows how to subordinate the richness of her fantasy to the rigors of compositional arrangements and solutions. The rigors that are already (...) autonomous. Thanks to this, the non-visual content of her works not only does not bother the artist, but also inspires new, very fresh and original solutions. And the scope of these can be very wide. From the bombastic, Bourdell-like representation of *Nike*, to monumentally simple and definite *Heads*, to the wise ingenuity of compositional arrangements in *Woman Combing her Hair* and *Gazelle*, to the brilliantly grotesque portrayal of *Cleopatra*. In the case of the latter, the clearly ceramic treatment is striking. Likewise in *Little People* and *Birds* which the sculptor referred to as *Birds-vase*.”¹¹

Individual exhibition “Hanna Brzuszkiewicz. Sculpture, and Cecylia Wiśniewska. Graphics”, Artus Court Gallery in Toruń (parallel exhibitions arranged in separate rooms).

June 1 - Hanna Brzuszkiewicz was promoted to Assistant Professor [until March 30, 1980].¹²

A series of ceramic sculptures was created. The glazed horizontal composition, entitled *Dragons* was purchased by the District Museum in Toruń. As the artist recalled in 2021, the *Dragons* sculpture would be often used as a “contrary signpost” at various exhibitions she took part in.

Participation in the exhibition of the “Toruńska Group” at BWA Toruń.

1964

Participation in the “National Exhibition of Fabric, Ceramics and Glass”, Zachęta CBWA in Warsaw. Hanna Brzuszkiewicz exhibited *Vase with a Mask* (1964, glazed ceramics), which was purchased for the Presidium of the Council of Ministers in Warsaw. Other artists taking part in the exhibition: Magdalena Abakanowicz, Maria Alkiewicz, Jolanta Banaszkiewicz, Wanda Baranowska-Gniazdowska, Janusz Bersz, Janusz Bielski, Helena

Vase - Birds, Cleopatra, ca. 1960, photo: archive of H. Brzuszkiewicz.



11 M. Turwid, *Rzeźby Hanny Brzuszkiewicz*, “Przegląd Artystyczny”, 1963, no. 5 (15), p. 50.

12 Personal file “doc. ad. art. rzeźb. Hanna Brzuszkiewicz”, UMK Archive, no. WSZP-46/11.

Galeria Plastyki Pomorskiej w reprodukcji



Hanna Brzuszkiewicz: *Głowa Hemingwaya*

Fantazja, zmysł humanistyczny, ton patetyczny obok odczucia groteski – oto co uderza w dorobku rzeźbiarskim Hanny Brzuszkiewicz. A także warsztat, bardzo dojrzały u tak młodej rzeźbiarki. Zawdzięcza go solidnym studiom najpierw w pracowni prof. Godziszewskiego na Wydziale Sztuk Pięknych UMK w Toruniu, a później u Stanisława Horno-Popławskiego w PWSSP w Gdańsku, a później u Stanisława Horno-Popławskiego w PWSSP w Gdańsku, a później u Stanisława Horno-Popławskiego w PWSSP w Gdańsku, a później u Stanisława Horno-Popławskiego w PWSSP w Gdańsku. Z Gdańskiem wiąże Hannę Brzuszkiewicz także współpraca z Zakładem Art. Badań Ceramiki przy PWSSP. Z zespołem absolwentów zakładu zadebiutowała w 1957 r. w Warszawie, w „Kordegardzie”. Rzeźby swe pokazywała następnie m. in. na Festiwalu Sztuk Plastycznych w Sopocie, w Galerii MDM, na Ogólnopolskiej Wystawie Ceramiki we Wrocławiu, na Międzynarodowej Wystawie Ceramiki w Pradze, a ostatnio na wystawie „XX lat Plastyki w Województwie Bydgoskim” w Spichrzach Bydgoskich. Pokaz indywidualny jej prac w salonie BWA w Toruniu – „Otworzył” program twórczy młodej rzeźbiarki, bardzo ambitny i mimo różnorodności wyraźnie jednolity. Hanna Brzuszkiewicz umie bogactwo swej fantazji podporządkować rygorom układów i rozwiązań kompozycyjnych. Rygorom już w bardzo poważnym stopniu autonomicznym.

Hanna Brzuszkiewicz, *Ernest Hemingway*, [in:] *Galeria Plastyki Pomorskiej W Reprodukcyj*, „Pomorze” Bydgoszcz-Gdańsk 1965, no. 2 (16–31 l).

Bolińska-Gloksin, Maria Borońska-Naruszewicz, Tadeusz Broński, Krystyna Brodzka, Maria Bujakowa, Regina Bułatowicz-Ziemba, Maria Chmieleńska-Ciesielska, Krystyna Cierniak, Tadeusz Ciesiulewicz, Krystyna Cybińska, Stefania Dretler-Flin, Jan Drost, Leszek Dutka, Anna Dżandżałas, Maria Fietkiewicz, Anna Fiszer.

Hanna Brzuszkiewicz created the *Holy Family Altar* at the Jesuit Church of the Holy Spirit in Toruń. She preceded the realization with many compositional sketches: drawings - in blue ink - as well as spatial models. For example, the form of the altar table (mensa) alludes to a boat tipped over, and is mounted onto a “zigzag” base. There are numerous sketches of such innovative concepts which led to the coherent set of forms that constitute the altar. The artist created a cycle of drawings in black felt-tip pen, presenting designs for the altar details: the crucifix, the candlesticks, and the mensa. The altar consists of: a ceramic bas-relief and the mensa supported on a base - both made of Strzegom granite, along with metal



Gingerbread King, 1971–1973, *Discoverer*, 2nd half of the 1960s, photo: archive of H. Brzuskiewicz.



Prehistoric Venus, 2nd half of the 1950s, from the series "Infantas", mid-1960s, photo: archive of H. Brzuskiewicz.

Nature is Dying, 1st half of the 1970s, unsigned, stoneware, 68 x 110 x 70 cm, in possession of the author, photo by Dorota Grubba-Thiede.





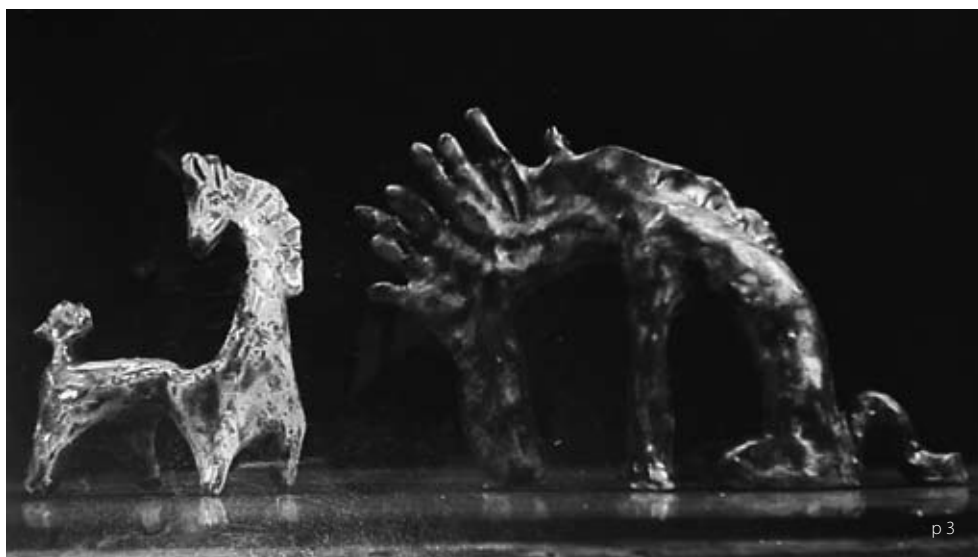
Altar of St. Joseph (the Holy Family), 1964, mensa – Strzegom granite, candlesticks – metal, figurative bas-relief – glazed ceramics, glazing: Ryszard Surajewski, southern nave of the academic church of the Holy Spirit in Toruń, photo by Andrzej Skowroński.



p 1



p 2



p 3

p 1. *Gazelles*, 1959, ceramics;
p 2. *Foal*, 1957, ceramics;
p 3. *Horse*, 1956; *Foal*, 1957, glazed ceramics;
p 4. *Little People II*, 1957, ceramics;
p 5. *Woman Combing Her Hair*, 1960, ceramics,
photos: archive of H. Brzuszkiewicz.



p 4



p 5



Allegorical compositions, early 1970s, photo: archive of H. Brzuszkiewicz

View of the solo exhibition at BWA Toruń in 1977: on the wall *Birds – Frieze*, 1966; against the wall: *Amphitrite*, *Scherzo II*, 1970; *Scherzo I*, 2nd half of the 1960s; in the foreground *Heliocentrism*, 1971, photo: archive of H. Brzuszkiewicz.





The tombstone of Eugeniusz and Janina Przybył, 1965, Strzegom granite, Garrison Cemetery in Toruń, photo: archive of H. Brzuszkiewicz.

candlesticks, and the figure of Christ made of glazed ceramics, on a metal crucifix. She invited a renowned artist Ryszard Surajewski - an outstanding ceramist and lecturer (until 1970) at the Gdańsk State Higher School of Fine Arts - to create glazes for this project.

1965

Hanna Brzuszkiewicz implemented her design of the tombstone commemorating Eugeniusz Przybył - in Strzegom granite - at the Garrison Cemetery in Toruń; it was commissioned by his wife Janina Przybył. This original, allusive form does not literally refer to the motif of a cross, but it is based on duality, a certain dialogue - a motif present in the entirety of Hanna Brzuszkiewicz's oeuvre. The tombstone's composition remains unique - expressive, tectonic and asymmetric vertical forms pushed together, creating a certain synthetic movement. While designing the piece, the artist thought of the future, leaving room for Janina Przybył's stone. There seems to be a distant, and probably subconscious, association to *The Gate of the Kiss* by Constantin Brâncuși, created in Romania, Târgu Jiu, in 1933, as the entrance to a commemorative complex - a tribute to the heroes of World War I.

When Janina Przybył (1892-1975) passed away, Hanna Brzuszkiewicz completed the tombstone with her inscription. She was encouraged to do so by a distinguished art historian Tadeusz Zakrzewski (1922-2014).

The series "Sylwetki" publishes an article about Hanna Brzuszkiewicz. The text is illustrated with her photographic portrait, taken by another esteemed artist Władysław Szulc (a member of the Toruń Photographic Society), it is a visionary metaphor for her relationship to art.¹³

Dawn, 1965, photo: archive of H. Brzuszkiewicz.

Hanna Brzuszkiewicz, 1964, photo: Władysław Szulc, published by U. Chmielewska, *Hanna Brzuszkiewicz - w pracowni artysty*, „Pomorze” 1965, no. 11 (15 VI).



¹³ U. Chmielewska, *Hanna Brzuszkiewicz - w pracowni artysty*, „Pomorze” 1965, no. 11 (15 VI).

Participation in the "International Competition and Exhibition of Artistic Ceramics", Faenza, Italy. The artist presented her *Vase* - richly and painterly glazed in shades of green.

The sculpture *Dawn* (terracotta) is created - awarded at the National Exhibition of Fine Arts in Radom (1965), purchased by the Museum in Grudziądz.¹⁴

In his article about Hanna Brzuszkiewicz's work Mateusz Promiński wrote: "The material used by Brzuszkiewicz allows the artist to shape any form - she does not extract it from a piece of matter in a "destructive" act of carving, but creates it herself - with the warmth of her hands, their delicacy and strength at the same time. Hanna Brzuszkiewicz's pieces can be very decorative at times, resembling trinkets, utility ceramics or aesthetic ornaments. (...) the synthetic, simplified form reminds one of a vase. Such interpretation seems to be in accord with the direction set by the biography of this Toruń-based artist, and her education received from the most outstanding masters of sculpture and ceramics. Hanna Brzuszkiewicz's sculpture - inconspicuous and undoubtedly aesthetic - carries a greater meaning than that attributed to objects that are conventionally pretty. It personifies the dawn that lifts the eyelid of day with a sunbeam, shining with the natural, unglazed colour of the material. The author, sculpting in clay (...) a material bearing meanings and metaphors, evokes the archetypal act of creation; thus, awakening dawn, awakening day, a woman, and finally - life itself, life that can extend beyond time within the fired matter of that slender figure. Brzuszkiewicz's *Dawn* is a delicate woman - undefined and sensual, harboring the mystery of the morning. The silhouette of a woman, treated very synthetically, may resemble a vessel - (...), a carafe or a chalice. (...) After all, *Terra cotta* means scorched earth. From the beginning of humanity, earth has been identified with the feminine, the fertile, the life-giving. Hence the early depictions of Mother Earth or Mother Goddess. The sculpture's title is also metaphorical - dawn being the time of day just before sunrise, when the first, pale rays disperse the darkness of the night. It is a critical, transitional moment which has always had a symbolic and magical meaning, since the dormant vital forces are finally able to activate their power (...)"¹⁵

September 8-28 - participation in the collective exhibition "Warszawa w sztuce", CBWA Zachęta Warsaw. The exhibited openwork sculpture, entitled *Warsaw 1945*, refers to *Mermaid* and *Nike* (terracotta, height 90 cm).

Received II prize at the CPLiA National Competition in Warsaw, for ceramic ornaments- three abstract forms: vertical, intermediate and horizontal - in the architectural ceramics section.

May-June - participation in the "20th Jubilee National Exhibition of Fine Arts", organized by the Towarzystwo Przyjaciół Sztuk Pięknych (Society of Friends to Fine Arts) in Radom, at the Jacek Malczewski Museum, Radom. The artist's sculpture *Dawn* received a honourable mention.

Participation in the painting and sculpture exhibition of the "Toruńska Group", ZPAP, BWA Olsztyn.

Creation of new sculptures, including the allegorical composition *Epitaph* (ceramics, collection of the State Museum at Majdanek in Lublin).

1966

Participation in the exhibition "Rzeźba Młodych" in Kraków (commissioner Stefan Borzęcki). Hanna Brzuszkiewicz was part of the jury alongside: Bronisław Chromy, Michał Gąsiennica-Szostak, Władysław Hasior, Janina Janus, Benedykt Kasznia, Stefan Maj, Stanisław Słonina). She exhibited sculptures entitled: *Kitty* (1965, terracotta) and *Closed Circle* (1965, fireclay).

¹⁴ Since 2005, the Rev. Władysław Łęga Museum in Grudziądz.

¹⁵ M. Promiński, *Świt zaklęty w glinie. O rzeźbie Hanny Brzuszkiewicz*, VIII 2020, https://muzeum.grudziadz.pl/strona-273-zabytek_miesiaca.html [access: 7 X 2021].



From the left: *Portrait of Mrs. Z*, 1966, glazed ceramics, National Museum in Wrocław, photo: Czesław Kuchta; *Prophet*, 1st half of the 1960s, fireclay; *Unloved*, 1960s, chamotte clay (white); *Postradiation*, 1965, fireclay, in the possession of Paulina Bolinowska, photographs: archive of H. Brzuszkiewicz.

Participation in the International Ceramic Sculpture Competition and Exhibition, Gualdo Tadino in Perugia, Italy. Tackling the theme "Le comunicazioni", the artist presented a horizontal composition, glazed in shades of blue and green, entitled *Birds - Frieze*, as a poetic reference to the oldest bird mail.

As part of her monumental wall compositions, the artist created a large group of variant works from the "Cosmogony" cycle. It includes such pieces as: *Epicentre I*, *Epicentre II*, *Heliocentrism I* and *II*, *Blooming Galaxy* (collection of the District Museum in Toruń - MOT), and *Cosmogony I*.

Searching for solutions within the "Cosmogony" cycle, she created drawings (including those from 17 VII 1966 in the collection of the UMK Library).

Participation in the exhibition "Medallic Art in Polish People's Republic 1945-1965", the Museum of Medallic Art in Wrocław, presenting a bas-relief from 1962, entitled *Jury of Socrates*.

The artist creates a series of drawing and spatial designs related to solar and Copernican themes. There are sketches of visionary bas-reliefs depicting a lapidary human figure standing against the background of a vast landscape illuminated by the sun, with the sentence "Sol omnia regit", from Book I of *De revolutionibus orbium coelestium* by Nicolaus Copernicus (1543), inscribed at the bottom.

Sketches with characteristic striped parts are created, as well as some large-format girls' heads, or masks - mascarons, with ornamental motifs in stripes.

Participation in the exhibition "Against War. National Exhibition of Art", at the State Museum at Majdanek, Hanna Brzuszkiewicz exhibited terracotta sculptures from 1966: *Epitaph* and *Violence*.

1967

Participation in the impressive exhibition "Polish Artistic Ceramics" in Toronto, Canada.

The artist realizes new spatial forms, including *Birth of a Sun*.

Participation in the "National Exhibition of Sculpture" at the Zachęta Gallery in Warsaw, featuring her sculpture *Portrait of Mrs. Z*, 1966.

1968

Participation in the "1st International Biennial of Artistic Ceramics" in Valauris, France. The entire team of sculptors from Poland receive a silver medal.

Participation in the International Ceramic Sculpture Competition and Exhibition, Gualdo Tadino in Perugia, Italy - responding to its theme "Piatto da muro", she exhibited *Vase with Double Openwork*.

Participation in the exhibition of the "Toruńska Group" at BWA Toruń.

In the Sun, 2nd half of the 1960s, presented at the exhibition „Mother and Child in Contemporary Polish Medallic Art” on the occasion of the UNICEF Congress, CBWA Zachęta, Warsaw 1969; *Ugly Duckling*, 1960s (lost in 1978); *Rooster*, early 1960s, photo: archive of H. Brzuszkiewicz.





Hanna Brzuskiewicz with the *Copernicus* piece, 1971, photo by Waław Szulc; *Copernicus*, 1971, property of the University Library in Toruń, photo by Andrzej Skowroński.

1969

Participation in the "International Competition and Exhibition of Artistic Ceramics", Faenza, Italy. She exhibited the sculpture *Conductor and the Choir*.

Participation in the exhibition "Mother and Child in Contemporary Polish Medallion Art" on the occasion of the UNICEF Congress, CBWA Zachęta in Warsaw. The artist exhibited a sculpture in a tondo, entitled *In the Sun*.

Participation in the exhibition of the "Toruńska Group" at BWA Toruń.

Participation in the "National Exhibition of Artistic Ceramics", National Museum in Wrocław. She exhibited the sculpture *Scherzo*.

Participation in the exhibition "Ceramics and Glass. Exhibition of Polish applied art on the 25th anniversary of the Polish People's Republic", the Silesian Museum, Wrocław (April–May 1969).

1970

Participation in the international exhibition "Ceramic Material in Contemporary Art", BWA Sopot.

Participation in the National Art Exhibition, Museum of the Kujawy and Dobrzyń Region in Włocławek - honourable mention.

Participation in the exhibition of the "Toruńska Group", BWA Toruń.

The National Museum in Wrocław purchases the sculpture *Portrait of Mrs. Z*, 1966 (glazed chamotte, height 68 cm, signed: Hanna B 1966).

In further drawing cycles, she creates cheerful girlish figures and busts, with geometric, square-like heads, as well as groups of three youthful silhouettes, slightly cybernetic.

Hanna Brzuskiewicz and her entire family experience the tragedy of losing her youngest brother - Romuald.

1971

Individual exhibition "Hanna Brzuskiewicz. Sculpture and Ceramics", Museum in Grudziądz. Cecylia Wiśniewska's graphics was exhibited at that time as well.

New sculptures are created, including: *Mothers' Care* (collection of the Majdanek Museum in Lublin).

Participation in the International Ceramic Sculpture Competition and Exhibition, Gualdo Tadino in Perugia, Italy. Tackling the theme "Sea", she presented the sculpture *Amphitrite*.

Participation in the national symposium and competition "Proposals for Toruń", BWA Toruń, interpreting themes related to Nicolaus Copernicus. In addition to the spatial form (MOT collection) made of metal and glass, a series of design drawings of distinct quality was created. Hanna Brzuskiewicz designed a ceramic sculpture *Gingerbread King*, and a number of bas-reliefs with the figure of Copernicus in a Gothic arch. Small spatial figures were also created.

Athena's Head, 1960s, photo: archive of H. Brzuskiewicz.





Mothers' Care, 1971–1972, fireclay, State Museum at Majdanek; Triptych from the „Cosmogonies” series, 1960s, fireclay; *Vase with a Mask*, ca. 1963, glazed terracotta, acquired for the Presidium of the National Council in Warsaw in 1964, all photographs from the archive of H. Brzuskiewicz.

1972

Solo exhibition “Hanna Brzuskiewicz. Sculpture and Ceramics”, International Press and Book Club in Toruń. Another exhibition - of Cecylia Wiśniewska's graphics - was presented in parallel.

Solo exhibition “The Pomeranian Trail of Copernicus: sculpture by Hanna Brzuskiewicz, graphics by Cecylia Wiśniewska, March-April, Museum in Grudziądz.

Participation in the International Ceramic Sculpture Competition and Exhibition, Gualdo Tadino in Perugia, Italy, theme: “Il Terzo Mondo” (The Third World). Brzuskiewicz presented the sculpture *Prometheus* (1972).

Participation in the National Exhibition “Ceramics and Glass”, Silesian Museum in Wrocław. The sculpture *Scherzo* was exhibited. A photograph of the piece was published in the catalogue.

Participation in the “IV National Exhibition of Fine Arts Against War: Painting, Graphics, Sculpture”, Lublin, State Museum at Majdanek. Hanna Brzuskiewicz exhibited *Mothers' Care*.

Participation in the exhibition of the “Toruńska Group” at BWA Toruń.

1973

Participation in the international exhibition “Ceramic Material in Contemporary Art”, BWA Sopot.

Individual exhibition “Hanna Brzuskiewicz. Sculpture and Ceramics” (presenting the latest spatial forms), Museum in Kwidzyn; graphics by Cecylia Wiśniewska were exhibited as well.

Participation in the ceramic plein air in Suchedniów, where the sculptures *Gingerbread King* (stoneware) and *Epicentre II* (stoneware) were realized.

The UMK archives contain a document concerning H. Brzuskiewicz, written by Prof. Tadeusz Godziszewski on 28 February 1973:

“Assistant Professor Hanna Brzuskiewicz, born in 1934, is a well-known sculptress not only in the region, but also in other cities, such as Warsaw and Gdańsk. A full member of the Association of Polish Visual Artists (ZPAP), she takes an active part in their work - she was the chairwoman of the Sculpture Section of the Toruń branch, and is currently a member of the Main Board of the Sculpture Section. What is more, she participates regularly in regional and national exhibitions, as well as international ones - most often in Italy. She presents solo exhibitions almost every two years. This autumn she will exhibit her works in Warsaw. Moreover, since 1958 she has participated in the exhibitions of the “Toruńska Group” every single year. Her artistic achievements are of individual character, distinguishing her pieces from those by other sculptors. This year I intend to put her forward for the Associate Professor qualification process. She began teaching at the Sculpture Department on October 1, 1958 as

an assistant. Then, a year later, she was promoted to senior assistant, and four years later to Assistant Professor. She has held this title for almost 10 years now. Since her nomination to Assistant Professor, she has independently conducted sculpture classes in the second general year as well as ceramic techniques classes in the sculpture specialization. In her teaching work, she cares very much about the level her students' works represent, she is uncompromising and demanding in this respect, which influences their education positively. She shares a mutually friendly relationship with young people. She is a fully qualified and passionate teacher. As a person, she is kind, friendly and helpful, devoted to our university. She works systematically and creatively with passion - as she believes this work to be her life's purpose and joy. Her social and civic attitude does not raise any objections”¹⁶

Hanna Brzuskiewicz, took English lessons from engineer Michał Bernakiewicz, and having passed the ministerial exam, she received an artistic scholarship from the Italian Government for a two-and-a-half-month stay in Italy. She worked in Rome and Florence, establishing contacts with lecturers from the local Accademia di Belle Arti, including Professor Ugo Lucerni and the Cipolla brothers. She visited large and small Italian cities, such as: Siena, Pisa and Sotto il Monte. Nearing the end, she arrived in Lecco (visited the family of her mother's brother) and then Milan - from where she returned to Poland.

The University Library in Toruń purchased Hanna Brzuskiewicz's sculpture *Copernicus*.

Epitaph, 1965/1966, fireclay, photo: courtesy of the State Museum at Majdanek in Lublin; *Penetrations I*, 1960s, fireclay, photo: archive of H. Brzuskiewicz.





Hanna Brzuszkiewicz's solo exhibition at the District Museum in Toruń 1977, outdoor part displayed in the courtyard of the Old Town Hall, on the ground from the left: *Solidarity*, *Demeter*, *Three-armed Female Predator*, *Discoverer*, *Gingerbread King*, *Nature is Dying*, *Closed Circle*, *King Ghost*, *Warsaw 1945*, on the right (on stands) compositions made of glazed stoneware from the „Heliocentrism” series, photo by Tytus Burczyk.

1974

Expressive drawings presenting motifs of a lamenting mother holding a dead child are created - their graphic, anxious character may remind drawings by Rembrandt.

June – participation in the collective exhibition of the “Toruńska Group”, BWA Toruń. She exhibited the sculpture *King Ghost* (stoneware).

July–August – participation in the “International Competition and Exhibition of Artistic Ceramics”, Faenza, Italy. She exhibited the sculpture *Bird*.

13 July – the artist created variants of the monument to fallen soldiers (implemented), and compositions with a slender figure holding a bundle with a child. Numerous subsequent studies of a standing figure motif as well as variants of ceramic sculptures, including *Amphitrite* and *Winged Autumnal* (allegory of nature), were made.

July–August – participation in the collective exhibition “Polish People's Republic in Sculpture”, BWA Lublin.

July–August – participation in the collective exhibition “Polish Contemporary Relief”, BWA Katowice. She exhibited her bas-relief *Jury of Sociates* – composition of three people in robes, performing gestures sentencing Socrates to hemlock, the piece may seem somewhat similar to Emil Nolde's *Mary of Egypt*.

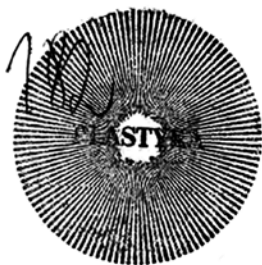
August – participation in the collective exhibition “National Sculpture Exhibition”, BWA Sopot. She exhibited sculptures from the series “Imagined Portraits”.

August – participation in the collective exhibition “Bydgoszcz Voivodeship Sculpture Exhibition”, BWA Bydgoszcz.

October–November – participation in the collective exhibition “Small Sculptural Forms”, BWA Poznań.

Ghost of a Gothic Castle, 1975, photo: archive of H. Brzuszkiewicz; *To The Fallen*, early 1970s, photo by Andrzej Skowroński; *To Mothers in Wartime*, 1974, photo: courtesy of the State Museum at Majdanek; *Wernyhora*, 1st half of the 1970s, ceramics, photo: archive of H. Brzuszkiewicz.





Rzeźby Hanny Brzuszkiewicz

BOGUSŁAW
MANSFELD

W MIESIĄCACH LETNICH czynna była w Muzeum Okręgowym w Toruniu wystawa rzeźb Hanny Brzuszkiewicz. Jest to jej siódma wystawa indywidualna. Debiutowała w 1957 r. z Zespołem Absolwentów przy Zakładzie Artystyczno-Badawczym Ceramiki PWSSP w Gdańsku, prezentującym w warszawskiej Kordegardzie prace wykonane w Kadynach. Był to zarazem rok ukończenia studiów rozpoczętych w rodzinnym Toruniu i kontynuowanych przez dwa lata w Gdańsku. Jej profesorem był tam m.in. Stanisław Horno-Popławski, który poprzednio kierował Katedrą Rzeźby na Wydziale Sztuk Pięknych Uniwersytetu Mikołaja Kopernika w Toruniu. Jego następcą w Toruniu został zmarły w

1977 r. Tadeusz Godziszewski, u którego Hanna Brzuszkiewicz zaczynała swoje studia, i z którym później przez kilkanaście lat współpracowała, nauczając do dziś rzeźby studentów toruńskiego Wydziału. Przez pewien okres czasu związana była także, jako projektantka, z Zakładem Ceramiki Spółdzielni PŁA „Rzut” w Toruniu.

Świetna znajomość technik ceramicznych, wyniesiona ze szkoły gdańskiej, określiła w dużym stopniu charakter jej twórczości rzeźbiarskiej. Dlatego wśród wielu wystaw, w których brała udział, należy odnotować przede wszystkim takie, łączące się na forum międzynarodowym poka-

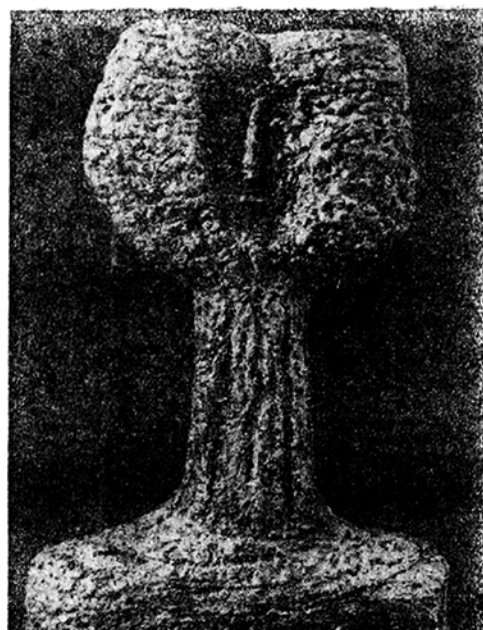
zy, jak we Włoszech konkursowe wystawy ceramiki artystycznej w Faenza (1965, 1969, 1974), rzeźby ceramiczne w Gualdo Tadino (1968, 1969, 1971, 1972), Biennale Ceramiki Artystycznej w Vallauris we Francji (1968) czy w sopockiej wystawie „Tworzywo ceramiczne w sztuce współczesności” (1970, 1973, 1976).

Ostatnio wystawa zgromadziła ponad czterdzieści rzeźb, w większości również ceramicznych. Dziedzicząc gotyckiego ratusza, w którym mieści się toruńskie Muzeum Okręgowe, pomieścił rzeźby duże, pomnikowe lub architektoniczne, jak kolejne studia „Epocentrum”, natomiast drobna plastyka znalazła pomieszczenie w jednej z sal muzealnych. Ale obie oddzielnie ułożone ekspozycje łączą to samo zainteresowanie dla materii przechodzącej ze stanu bezruchu w niepokój ludzkiej egzystencji, szukającej znowu zakorzenienia w zasadach dających pewność sensowności własnego istnienia. I obok tego sporo niekłamanej faktowości nad rodzącym się życiem, zrozumienia bezradności wobec niesionych przez nie problemów, zamyślenia nad śmiercią, transcendencji nieśmiertelności stonkiem do świata przyrody. O charakterze tych relacji mówią m.in. dwie wiążące się pod

względem ideowym kompozycje: martwy ptak, leżący na dłoni („Przyroda umiera!”), oraz ptak zwycięsko unoszący do lotu resztkę sił odrąbanej ręki, symbolizujący odradzającą się Warszawę („Warszawa 1945”). Jest w tym coś z antycznego ethosu.

Hanna Brzuszkiewicz nie zamyka jednak swoich przemyśleń w kształt klasyczny, zamknięty określonym kanonem proporcji i gładkich płaszczyzn. Materia tworząca ceramiczną, którą się głównie posługuje, jest surowa, ale i krucha, różnorodna porowatowością faktur i współgrających z nimi barw.

Tak budowane formy kryją w sobie być może wskazanie na niezmienną praw rządzących zmienną materią, albo po prostu pokorę płynącą z przekonania o ograniczoności nie tylko artystycznego poznania. Nie jest jednak koniecznością przesądzenie obu tych możliwości dla wysunięcia twierdzenia, że rzeźby te w rozumieniu Augusta Zamoyckiego są przeciwieństwem sztuki zsekularyzowanej, nie w wydaniu monumentalnym i hieratycznym, jak widziałby to ten wielki rzeźbiarz, a bardzo poetyckim, chciałoby się powiedzieć, kobiecym, gdyż nie były one tak zwyczajnie własne.



Hanna Brzuszkiewicz: „Portret Paul Z” — ceramika szklitwiona, 1967 r. Muzeum Sztuki Współczesnej — Wrocław.

The article by Bogusław Mansfeld, *Rzeźby Hanny Brzuszkiewicz* [Sculptures by Hanna Brzuszkiewicz], „Tygodnik Kulturalny”, Warszawa 1977, nr 36 (4 IX).

September – individual post-plein-air exhibition “Hanna Brzuszkiewicz. Sculpture”, Prążniczka Club at the Combed Spinning Mill “Merinotex” in Toruń.

Participation in the collective exhibition “Outdoor Sculpture Exhibition”, Prążniczka Club at the Combed Spinning Mill “Merinotex” in Toruń.

Participation in the outdoor presentation “Ceramic Sculpture Suchedniów” in Suchedniów organized by the ZPAP.

1975

Participation in the “International Ceramic Sculpture Exhibition”, Gualdo Tadino in Perugia, Italy.

She created several sculptures, including: *King Ghost*, *Bird's-eye View of the Camp*.

Participation in the collective exhibition “Copernican Themes in Medallion Art”, Castle Museum in Gotha (Germany).

1976

Participation in the exhibition “Visual Art of the Toruń District”, Dresden, Germany.

The sculpture *Mephisto* was exhibited (the work was damaged during retransport, compensation was paid).

15 January – Application concerning Assistant Professor Hanna Brzuszkiewicz's commencing the habilitation procedure for the degree of Associate Professor at the Department of Sculpture, WSP UMK:

“The current Director of the Institute of Artistic and Pedagogical Studies, Faculty of Fine Arts, Nicolaus Copernicus University in Toruń. (...) For 18 years (...) Hanna Brzuszkiewicz has performed teaching duties with great commitment and enthusiasm - first under the supervision of Prof. T. Godziszewski, and for about 10 years, with the consent of the Faculty Council (...) independently. (...) Brzuszkiewicz has achieved interesting and in every respect positive results throughout her teaching activity.” Head of the Sculpture Department, Associate Professor Barbara Strynkiewicz (supported by Prof. Zygmunt Kotlarczyk).

Participation in the international exhibition “Ceramic Material in Contemporary Art”, BWA Sopot.

July–August – intriguing designs in drawing are created, with stone in mind as material for realization. For instance, a group of nearly abstract

figures, alluding to the silhouettes of mother and child (in 1980 the artist made a related sculpture - *Constancy* in the technique of cast silicon brass). Other drawings include a series entitled *Ewa* - sophisticated representations of dramatic gestures of despair, as well as a turpistic one featuring a skull and the inscription “Eva viva con amore – ma memento mori”.

Participation in the group exhibition „Dialog Bildende Kunstler der Stadt To-ruń VR Polen und des Stadt Bezirkes Dresden West”, Dresden, Germany.

Participation in the “International Competition and Exhibition of Contemporary Ceramics”, Faenza, Italy.

Participation in the exhibition of Polish art at the Museum of Art in Hämeenlinna. The artist recalls “this was an important center of contemporary ceramics then - it produced, for example, double bottom plates that would retain heat better”.

Participation in the international post-competition exhibition of outdoor sculpture intended for a park in Florence, Italy. The event was organized by the Department of Architecture at the Florence City Hall.

Linear drawings were created, featuring motifs of mourning Mary Magdalene and *Noli me tangere*.

1977

January - participation in the “I Biennial of Small Sculptural Forms”, BWA Poznań.

February – individual exhibition “Hanna Brzuszkiewicz. Sculpture”, BWA Toruń. The exhibition was accompanied by a catalogue featuring an interpretive portrait of the artist, by a renowned photographer Janina Gardzielewska. Among the exhibited sculptures there were the artist's latest compositions, such as: *Penetrations I* – glazed stoneware (lost work) and *Three-armed Female Predator* – stoneware.

March – individual exhibition at the Combed Spinning Mill “Merinotex” in Toruń

June–August – individual exhibition “Hanna Brzuszkiewicz. Sculpture”, District Museum in Toruń. The display was an impressive one, spatial forms were arranged by the artist in the courtyard and in the interiors of the Old Town Hall (on the 2nd floor in the Department of Contemporary Art). It was highly praised and reviewed by, among others, Bogusław Mansfeld in “Tygodnik Kulturalny” (no. 36/dn. September 4, 1977, article entitled



Dancing Eurydices, 1965, Toruń District Museum, photo by A. Skowroński; *Heliocentrism II*, 1st half of the 1970s, photo: archive of H. Brzuszkiewicz; *Blooming Galaxy*, glazed stoneware, ca. 1973, in the possession of the author, photo: archive of H. Brzuszkiewicz.

Rzeźby Hanny Brzuszkiewicz). The photographs illustrating the text were taken by Czesław Kuchta and Tytus Burczyk, as well as Zbigniew Smoliński - working for the museum.

Reviewing Brzuszkiewicz's sculpture, Barbara Bieniulis-Strynkiewiczowa wrote: "I have known Hanna Brzuszkiewicz's work for years from national exhibitions (...). And it has seemed a fragmentary, incidental acquaintance. Whereas this year's exhibition (...) fully showed her sculptural profile. (...) To her, clay is a physically malleable material that remains obedient to her internal dictate. A material boldly and passionately attacked by the author's visions. Her great technical freedom is evident when one is faced with the designs undertaken by H. Brzuszkiewicz - monumental both in terms of dimensions and content. These are mostly compositions from the "Copernican" series, which is understandable, since this Toruń artist has always emphasized her deep connection with this town. But

The Crowning (Crucifixion), 1980, silicon brass, photo by Andrzej Skowroński.



alongside these, H. Brzuszkiewicz presented a number of smaller forms of a more intimate nature. Full of warmth and playful defiance, yet testifying to no lesser mastery. It was good that the author decided to show such a wide range of pieces. Since her artistic profile - with open horizons of thought, subtle tones of feelings, and courage, as well as personal discipline towards the issues she tackles - is now clearly revealed".¹⁷

An enthusiastic review was also written by doc. Zygmunt Kotlarczyk from WSP UMK in Toruń: "Another presentation of Hanna Brzuszkiewicz's artistic achievements (...) further confirms her artistic maturity and remains proof of her constant development, which is also the result of great and difficult work. For those who are familiar with the achievements of Polish sculpture, especially ceramics, high level of this exhibition is no surprise as Hanna Brzuszkiewicz holds a prominent position in the realm of Polish ceramics. The show provides further evidence of the artist's vast, and constantly growing potential, particularly in the field of decorative ceramic compositions. This presentation of works by H. Brzuszkiewicz should be considered a great artistic success (...)".¹⁸

August – as part of the summer Polish Language and Culture Courses organized at the Nicolaus Copernicus University, Hanna Brzuszkiewicz presented a lecture in English, concerning Polish sculpture and contemporary ceramics entitled "Contemporary Sculpture and Ceramics in Poland".

September – participation in the exhibition "Musical Themes in Fine Arts", accompanying the Festival of Oratorio-Cantata Music "Wratistavia Cantans", BWA Wrocław.

Hanna Brzuszkiewicz received the Rector's Award for achievements in teaching.

She wrote a theoretical text entitled „Tworzywo Ceramiczne w Sztuce Współczesnej” [Ceramic Material in Contemporary Art], as part of the habilitation process.

1978

Due to the successes of her exhibition, Hanna Brzuszkiewicz received a Rector's Award for artistic achievements.

13 May – she successfully completed her habilitation procedure at the PWSSP in Gdańsk - she presented an individual exhibition in the Gdańsk university space, gathering nearly fifty spatial works. The reviewers were: Prof. Adam Smolana and Prof. Hanna Żuławska from Gdańsk, and Prof. Stanisław Słonina from Warsaw. The exhibition was accompanied by Hanna Brzuszkiewicz's habilitation thesis entitled *Ceramic Material in Contemporary Art*, which included references to international competitions

¹⁷ B. Bieniulis-Strynkiewiczowa, text in the UMK University Archive in Toruń, file no. „doc. H.B. WSZP-46/11”.

¹⁸ Personal file „doc Hanna Brzuszkiewicz WSZP-46/11”, UMK University Archive.



Hanna Brzuszkiewicz with her sculpture *Queen of the Crown*, 1st half of the 1980s; *Eye of Blue*, 1980, silicon brass; *Two Elements*, 2nd half 1970s, photo by Andrzej Skowroński.

and exhibitions organised in Faenza, Vallauris and Sopot, and described certain aspects of Far Eastern ceramics that united the creative impulse of man and the forces of nature.

Participation in the National Plein Air and Exhibition "Ceramics for Architecture", BWA Łębork. During the plein air, designs for several spatial forms were created, the artist gifted them to the organisers.

Participation in the exhibition "Contemporary Polish Art" together with the painter and ceramicist Hanna Oknińska-Wiśniewska, Frechen, Germany.

At that time, the artist wrote that she was trying to encode certain cosmic phenomena, convey them with visual signs.

Hanna Brzuszkiewicz's work was included in the publication: Aleksandra Kopydłowska, entitled *Ceramika współczesna: katalog zbiorów Muzeum Warmii i Mazur w Olsztynie*, Muzeum Warmii i Mazur, Olsztyn 1978.

1979

19 February – in his opinion about the artist, written for the university in Toruń, Zygmunt Kotlarczyk emphasized "Hanna Brzuszkiewicz, born on October 8, 1934 in Toruń, Assistant Professor at the Sculpture Department of WPS UMK has 20 years of impeccable teaching experience. She is a teacher that students value and respect due to the integrity of her character and immeasurable skills in imparting knowledge concerning sculpture. (...) a widely known and valued sculptor in this region. She is a member of ZPAP, taking active part in regional, national and international exhibitions. In 1978, her qualification process for Associate Professor was concluded with a positive result. Non-partisan, possessing no state decorations".¹⁹

Participation in post-plein-air shows of the nationwide ceramic plein-air "Ceramics for Architecture" – exhibition in the conference room of the Construction Ceramics Plant in Łębork.

15 June – due to the successfully conducted procedure, the Ministry of Culture and Art, on behalf of the Ministry of Science and Higher Education, accepted the nomination of Hanna Brzuszkiewicz for the position of Associate Professor.

Participation in post-plein-air shows of the nationwide ceramic plein-air "Ceramics for Architecture", BWA Słupsk.

June – participation in the exhibition of painting, graphics and sculpture "Against the War – Majdanek 79", State Museum at Majdanek, Lublin. The artist presented a figurative composition "To Mothers in Wartime" which became part of the collection of the State Museum at Majdanek.

She received the Golden Cross of Merit in recognition of her twenty-year teaching activity.

August – participation in the national sculpture exhibition "Tendencies and Personalities 1974–1979", CBWA Zachęta in Warsaw.

The archives of the Nicolaus Copernicus University in Toruń contain the *Assessment of the Institute of Artistic and Pedagogical Studies' Director, Associate Professor Zygmunt Kotlarczyk* from December 3, 1979: "Assistant Professor Hanna Brzuszkiewicz is an experienced, long-standing teacher in the field of sculpture. Hanna Brzuszkiewicz's unmatched contributions stem from her interest in ceramic techniques and organization of the ceramics studio. She is an outstanding specialist in this field, effectively conveying her profound, experienced knowledge to students. The artist works also with part-time students, she has been conducting these classes for many years with great results. She has developed pedagogical methods of considerable efficiency. The classes she conducts are marked by great results. The specific method of her teaching has a motivating effect on young people".²⁰

She was awarded the Golden Cross of Merit (in a letter dated December 3, 1979).

1980–1981

Participation in the National Plein-Air and Sculpture Exhibition, Museum in Grudziądz. Hanna Brzuszkiewicz emphasizes that it was then that she met Anna Kamieńska-Łapińska, a recognized author of expressive works, realized in negative form (foundry sand). The artists exchanged creative and technological experiences. Since then, Brzuszkiewicz has been developing series of openwork, extremely original sculptures made of silicon brass, which seem to defy gravity, and whose contemporary expression corresponds with the works of brutalism or arte-povera. Linear, expressive forms seem to flow freely in space – as if echoing the phenomena of Chinese watercolour or calligraphy.

On 1 April 1980, the Rector of the Nicolaus Copernicus University appointed Hanna Brzuszkiewicz to the position of Associate Professor (until Nov. 30, 1999). Since the academic year 1980/1981 she was running the Specialization Studio II at the Institute of Artistic and Pedagogical Studies, Sculpture Department, WPS UMK. Since 1980 – also the Ceramics Studio within the Sculpture Department, and in years 1983/1984, 1984/1985 – the Supplementary Studio of Ceramics.

Until April 1981, she participated in the organizational work of the university electoral commission. In 2022 she recalled that a Professor of physics Stanisław Dembiński – a valued scientist with great social skills,

¹⁹ 14 March, 1979. Z. Kotlarczyk, Nicolaus Copernicus University (UMK), Faculty of Fine Arts, assesment opinion of the Faculty Dean, UMK University Archive.

²⁰ Personal file „doc. ad art. rzeźb. Hanna Brzuszkiewicz, WSZP-46/11”.



Whirling Sun from the „Cosmogonies” series, 1st half of the 1970s, fireclay, converging glaze, photo: courtesy of the Museum of Porcelain in Wałbrzych.

was chosen as the Rector. He tried to stand by and protect the striking students, as well as support progressive changes suggested for higher education institutions in Poland.²¹ Prof. Stanisław Dembiński, together with his wife Barbara - an architect, appreciated Hanna Brzuszkiewicz's achievements greatly, and used to visit her solo exhibitions, including *Autoprezentacja* at the Nicolaus Copernicus House in Toruń in 1999.

1982

In 1963 the artist started participating in meetings organized by priest Władysław Wołoszyn at the academic church of the Holy Spirit in Toruń (until 1989). It was an important center for culture and independent thought. There were exhibitions hosted presenting work of non-partisan artists. She took part in a meeting with the outstanding actress, an opposition activist and a member of the Workers' Defence Committee – Halina Mikołajska – who, together with her husband Marian Brandys, supported victims of political persecution.

October 4, 1982 – September 30, 1984 – Hanna Brzuszkiewicz acts as the head of the Sculpture Department at the Nicolaus Copernicus Univer-

sity, Institute of Artistic and Pedagogical Studies (due to the temporary absence of its head - Adolf Ryszka).

1983

Participation in the “IV Biennial of Small Sculptural Forms”, BWA Poznań.

Participation in the “VI Biennale Internazionale Dantesca”, Museo Centro Dantesco in Ravenna, Italy.

Participation in the national competition and post-competition exhibition “Christ in the Life of Man”, Archdiocesan Museum and Veritas in Warsaw. She exhibits the sculpture *The Crowning* (1980).

Participation in the “II Biennial of Polish Ceramics”, Książ Castle in Wałbrzych.

Participation in the national symposium on contemporary ceramics, Książ Castle in Wałbrzych.

Participation in the “III Exhibition of Polish Ceramics”, District Museum in Wałbrzych (currently Museum of Porcelain). She exhibited the sculpture *Whirling Sun* (1973).

The artist created series of expressive, metaphorical drawings in black ink and black felt-tip pen.

1984

Participation in the collective exhibition “Nicolaus Copernicus - the Father of Modern Science” (also referred to as “Nicolaus Copernicus the Father of Modern Astronomy”), organized in 12 Japanese cities: Tokyo, Kyoto, Kobe, Osaka, Hiroshima, Tokushima, Shiga, Sizuoka, Hamamatsu, Sapporo, Kushiro, Asahikawa. Curator - Janina Mazurkiewicz. It was organized by the House of Nicolaus Copernicus - a branch of the District Museum in Toruń - and the Japanese Society for Cultural Cooperation.

Participation in the collective exhibition “Polish Sculpture 1944-1984”, BWA Poznań.

Hanna Brzuszkiewicz's work was included in the monograph entitled *Il Maestri della Ceramica Moderna*, published in Italian and English by the organizers of the international competitions and exhibitions in Faenza.²²

1985

Participation in the collective exhibition “V Biennale of Small Sculptural Forms”, BWA Poznań.

21 <https://www.umk.pl/uczelnia/cc/dembinski/> [access: 5 XI 2022].

22 *Il Maestri della Ceramica Moderna 1984 / The Masters of Modern Ceramics*, Faenza Editrice Faenza 1984.

Marek Zacharski and Jarosław Perszko – authors of the awarded diploma pieces realized under the supervision of Prof. Hanna Brzuszkiewicz, cit.: *Dyplom 1988/1989. Wystawa najlepszych prac dyplomowych wyższych uczelni plastycznych*, Toruń 1990, n.p.n.

DYPLOM 1988 1989

WYSTAWA NAJLEPSZYCH PRAC DYPLOMOWYCH WYŻSZYCH UCZELNI PLASTYCZNYCH

POD PROTEKTORATEM MINISTERSTWA KULTURY I SZTUKI UNIWERSYTETU MIKOŁAJA KOPERNIKA W TORUNIU BIURA WYSTAW ARTYSTYCZNYCH W TORUNIU MUZEUM OKRĘGOWEGO W TORUNIU URZĘD WOJEWÓDZKIEGO W TORUNIU URZĘD MIEJSKIEGO W TORUNIU

TORUŃ, MAJ 1990

MACKIEWICZ ZDZISŁAW „Pejzaż”
Promotor: doc. BOGDAN PRZYBYLIŃSKI

MIKA EWA „Metamorfozy”
Promotor: doc. MIROSLAW PIOTROWSKI

NOWAK ALEKSY „Dynamika czerni i bieli”
Promotor: prof. RYSZARD KRZYWKA

SZENFELDT DANUTA „Sytuacje”
Promotor: doc. MIROSLAW PIOTROWSKI

TOMASZEWSKA ALEKSANDRA „Krajobrazy”
Promotor: doc. MIROSLAW PIOTROWSKI

WAŻBIŃSKA MARIA „Pamiętnik”
Promotor: doc. MARIA POKORSKA

Zakład Rzeźby

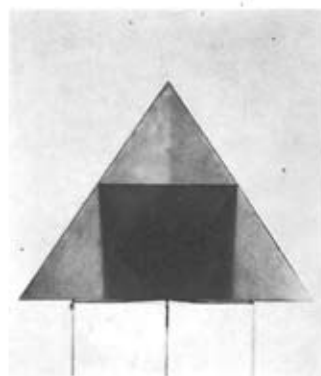
PERSZKO JAROSŁAW „Natura bytu”
Promotor: doc. HANNA BRZUSZKIEWICZ

ZACHARSKI MAREK „Trójjednia”
Promotor: doc. HANNA BRZUSZKIEWICZ

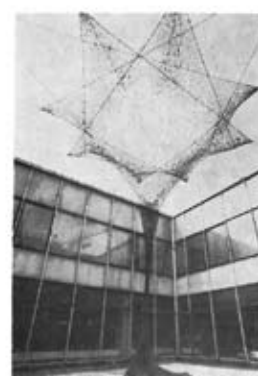
Instytut Zabytkoznawstwa i Konserwatorstwa

Zakład Konserwacji Malarstwa i Rzeźby Polichromowanej

BAKUN ELŻBIETA — Konserwacja „Epitafium Hermena Fretera” XV w.



MAREK ZACHARSKI „Trójjednia”



JAROSŁAW PERSZKO „Natura bytu”



Urszula Zacharska with her sculpture in the diploma studio led by Prof. Hanna Brzuszkiewicz, 2nd half of the 1980s, photo: archive of M. Zacharski; Hanna Brzuszkiewicz: *Duet*, 1st half of the 1970s, glazed stoneware, photo: archive of H. Brzuszkiewicz; from the series "Flaming", 1990s, silicon brass, photo Andrzej Skowroński.

The artist creates a cycle of spatial and drawn compositions presenting an openwork ideogram of an adult figure surrounding a smaller silhouette, as part of a larger cycle entitled "Gate of Life". Some of the drawings from this series are in the Graphic Collection Section of the Nicolaus Copernicus University Library.

Participation in the collective exhibition "VII Biennale Internazionale Dantesca di Ravenna", Museo Centro Dantesco in Ravenna, Italy.

April - participation in the collective exhibition "III Biennale of Polish Ceramics", Książ Castle in Wałbrzych.

October - participation in the collective exhibition "1945–1985 Exhibition of Artworks by the Employees of the Institute of Artistic and Pedagogical Studies, and the Institute of Monument Conservation, at the Nicolaus Copernicus University, on the Occasion of the University's 40th Anniversary", BWA Toruń, District Museum in Toruń (Eskens' House).

She was the chairwoman of the Department Electoral Commission at the Nicolaus Copernicus University, in the academic year 1985/1986.

Participation in the "IV Exhibition of Polish Ceramics" at the BWA Książ Castle in Wałbrzych.

Participation in the exhibition celebrating the Nicolaus Copernicus University's 40th anniversary at the District Museum in Toruń (Old Town Hall).

1986

In the years 1986–1991 she supervised 5 graduates in the field of sculpture – 4 of whom received academic and national honors: Andrzej Moskaluk, Urszula Zacharska, Marek Zacharski, Jarosław Perszko. These diplomas were exhibited in 1987, 1990 and 1992 at national exhibitions in Łódź, Toruń and Gdańsk. They were each accompanied by a publication entitled *Exhibition of Best Diploma Works from Higher Schools of Fine Arts* (BWA Łódź, 1987; BWA Toruń, 1990; PWSSP Gdańsk, 1992; BWA Sopot, 1992).

1987

Participation in the "VI Biennial of Small Forms", BWA Poznań. The artist presented sculptures cast in silicon brass entitled *Queen of Heaven* and *In Space*.

Participation in the "VIII Biennale Internazionale Dantesca di Ravenna", Museo Centro Dantesco in Ravenna, Italy.

1988

Participation in the sculpture exhibition of the employees of the Institute of Artistic and Pedagogical Studies at the Nicolaus Copernicus University in Angers, France.

Prof. Hanna Brzuszkiewicz with Katarzyna Frankowicz in the Sculpture Studio, Nicolaus Copernicus University in Toruń, ca. 1990, photo: archive of H. Brzuszkiewicz.



HANNA BRZUSZKIEWICZ

Ceramic Material in Contemporary Art, 1978 (selected excerpts)

In her habilitation thesis, defended in 1978 at the State Higher School of Fine Arts in Gdańsk, Hanna Brzuszkiewicz covered, in her own unique style of writing, several issues under the title „Ceramic Material in Contemporary Art.”

I Preliminary remarks

II The problem of design, and developing the concept of collaboration between visual artists and industry

III Ceramic material as a means of visual artists' individual expression

IV International ceramic exhibitions – Faenza, Vallauris, Sopot

V International ceramics symposia

VI Ceramic material as a co-organizing element in architecture and in open spaces

VII Conclusions

Ceramics – “the art of fire” has played a great role in the history of mankind, in the development of our civilization and culture. The notion that nowadays – in the age of technology and “synthetics” – ceramics remains highly valued, is supported by the fact that in 1976 – in VANCOUVER, Canada, a huge exhibition of ceramics was organized, on the occasion of the meaningful IV UNITED NATIONS CONFERENCE – HBITAT /concerning human settlements.

Herbert Read – one of the most prominent contemporary, English critics, the author of *The Meaning of Art*, published in 1931 – writes about ceramics in the chapter of his book: “It is indeed an art so fundamental, so connected with elementary needs of our civilization, that the national spirit – the ethos – must express itself in it. Nation's art and its sensitivity can be assessed on the basis of its ceramics.”

Ceramics is, therefore, a democratic art, utilizing common resources of clay – easy to obtain and accessible to all social classes. Next to ceramics made by the privileged, there usually exists folk pottery; it was so, for instance,

in Japan, in the period when Chinese porcelain from the Sung and later Ming eras was a trend. At the time when in XVIII and XIX century Europe Chinese porcelain was grossly imitated, in each country there were active manufactures of traditional folk pottery, which would continue producing regional designs with their source somewhere in prehistoric times.

Crumbly clay – resulting from the weathering of granite, with the ability to turn back into a material “as tough as a rock” under the “magical” influence of fire – has given us:

- pots for cooking and storing foods,
- small objects of cult,
- urns – often the only document of a given era,
- as well as marvellous sculptures and architectural mosaics.

In V century BC Greece ceramics reached its “apogee”, and the Greek vase – symbolizing the era's heyday, became the symbol of classical harmony derived from Pythagorean philosophical thought that aimed at applying the laws of geometry to art. Golden ratio was the standard criterion in all disciplines of art, influencing also the character of Greek ceramics.

Therefore, one could conclude that it was the rule-seeking Greek intellect that gave rise to the notion of ceramics representing ideal, static beauty; as opposed to Japan or China whose ceramics expresses dynamic harmony.

The Greek intellect placed human beings above everything else, and subordinating the forces of nature to man was its ideal. Greece, along with the whole western culture that stems from it, aimed not only at learning all about the laws of nature, but also at taming them and exploiting them to its own benefit.

Thus, it is obvious that ceramics based on Greek tradition – assuming control over nature – has eradicated any trace of coincidental action. Contrary to this approach, the philosophy and culture of the Far East did not place human beings above the rest of nature, the opposite in fact – it implied that human beings are solely one of many its elements, “guests in its house” even, and that coexisting in harmony with nature is mankind's greatest ideal. (...)

Sample pages from the large theoretical habilitation thesis of Hanna Brzuszkiewicz *Ceramic Material in Contemporary Art*, 1978.



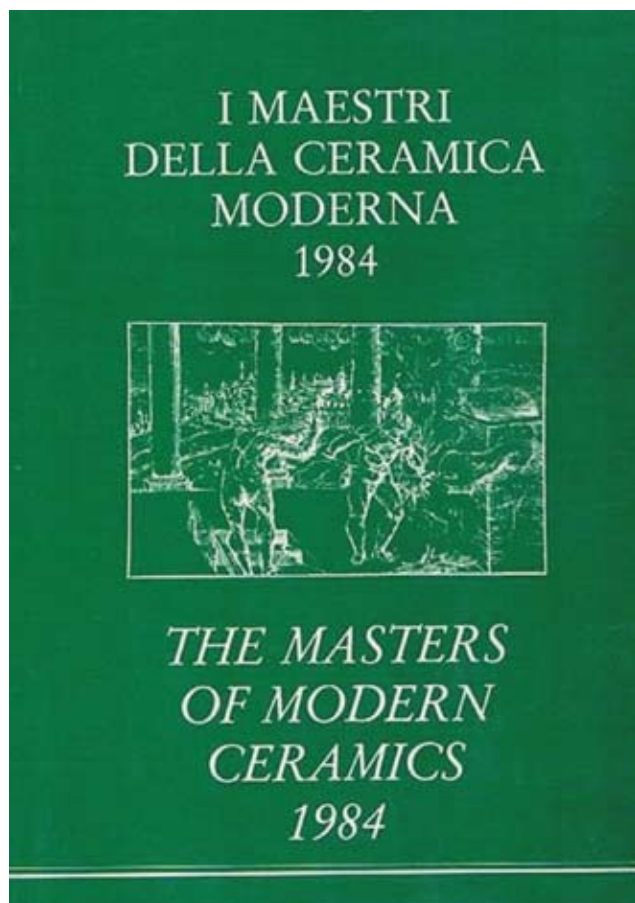


Photo from exhibition folder presenting Hanna Brzuszkiewicz, 1977, photo by Janina Gardzielewska.



Photo with Hanna Brzuszkiewicz's artworks published in „Informator Muzealny”, *Małe formy rzeźbiarskie – wystawa poplenerowa* [Hanna Brzuszkiewicz, Anna Kamińska-Lapińska, Ewa Beyer-Formela, Janina Mirecka, Maciej Majewski, Leon Gruzda], [in:] „Informator Muzeum w Grudziądzu” 1980, no. 125–126, Rok XXI, July–December, Grudziądz 1980, archive of H. Brzuszkiewicz.

Catalogue “*I maestri della ceramica moderna*”, with information about Hanna Brzuszkiewicz, Faenza Editrice Faenza 1984.





Time of Golgotha, 2008, silicon brass; *The Harbinger*, 2016, metal; *Closed Circle*, first half of 1960s, photos by Andrzej Skowroński.

Participation in the collective exhibition "Nicolaus Copernicus and His Homeland" in Göttingen, Germany.

1989

October 6 – November 19, 1989 – participation in the collective exhibition "Toruń Tumult '89. Art Outside the Centre", District Museum in Toruń.

Hanna Brzuszkiewicz acted as artistic supervisor to senior assistant MA Iwona Langowska in connection with the first-degree qualification procedure of the latter at the PWSSP in Gdańsk.

The artist received the Commander's Cross of the Polonia Restituta Order.

Participation in subsequent editions of the exhibition "Nicolaus Copernicus and His Homeland" in France: Bruay – La Buissière – Arras – Vimereus (until 1991), commissioned by Janina Mazurkiewicz – the head of the Copernicus House, department of the District Museum in Toruń.

Substituting the head of the Sculpture Department – Adolf Ryszka – during his trip abroad in the academic year 1989/1990.

1990

Participation in the 2nd edition of the collective exhibition "Toruń Tumult '89. Art Outside the Center", Leiden, the Netherlands.

She received the Rector's Award for her educational achievements in the academic year 1989/1990.

December 1 - the Rector of the UMK Toruń appointed Hanna Brzuszkiewicz to the position of Associate Professor - University Professor. In recognition of her achievements, the UMK Faculty of Fine Arts motivated the artist's promotion to Full Professor.²³

Participation in the XXX International Ceramic Sculpture Competition and Exhibition, Gualdo Tadino in Perugia, Italy, whose theme was "Trophy". The artist submitted for the exhibition a polemic composition concerning the military (1989).

The artist received a jubilee award from the Toruń Voivodeship, celebrating her 30-year long creative work.

1991

Participation in the collective exhibition "Copernicus and His Homeland", Nicolaus Copernicus House in Toruń, later presented in France: in Bury, Arry and Arras; curator – Janina Mazurkiewicz.

1992

In the periodic evaluation sheet for the years 1986–1992, concerning Associate Professor Hanna Brzuszkiewicz, the committee represented by: Prof. Maria Roznerska, Prof. Józef Słobosz, Prof. Alicja Strzelczyk and Prof. Romuald Drzewiecki, stated, among other things, that she had been a very experienced and valued teacher, completely devoted to the Sculpture Department, positively influencing the artistic development of young people. The review of her impressive artistic and organizational activity resulted in such conclusion: "Documentation should be collected in order to conduct the procedure granting her the title of Full Professor". The Rector received this opinion on April 7, 1992.²⁴

Participation in the "V Krakow Triennial of Religious Sculpture", Artistic Ministry in Krakow, PAX Association. Curator – Danuta Dzielińska. Hanna Brzuszkiewicz exhibited the *Queen of Heaven* (brass, height 27 cm).

1994

Participation in the XXXI International Ceramic Sculpture Competition and Exhibition Gualdo Tadino, Italy, the theme: "La Solidarietà" [Solidarity].

Participation in three editions of the collective exhibition "Contemporary Polish Art. Toruń Environment", Bréau (Île-de-France region, Seine-et-Marne department), La Buissière (Auvergne-Rhône-Alpes region, Isère department), Lans (in the Auvergne-Rhône-Alpes region).

Participation in the exhibition "The IX Annual International Exhibition of Miniature Art" Toronto, Canada. The artist presented a small, openwork sculpture made of silicon brass, entitled *Gate of Life*.

1995-1997

17 February – 31 March – solo exhibition *Hanna Brzuszkiewicz. Heliocentrism* at BWA Toruń, and its second edition at the Museum in Grudziądz (1995–1996). The exhibition catalogue featured a text written by art historian Zofia Tomczyk-Watrak, entitled *Kosmos ogniem utrwalaony* [Cosmos Consolidated by Fire]. She wrote: "Hanna Brzuszkiewicz creates mostly

23 Personal file „doc. ad art. rzeźb. Hanna Brzuszkiewicz, WSZP-46/11”.

24 Document from 24 III 1992, cf. WSZP-46/11.



Effulgent, 1980s, silicon brass, photo by Mi MiAestas; *Madonna with Child*, 1987, metal, glass, photo by Andrzej Skowroński; *Passage to Another Galaxy*, 1990s, photo by Andrzej Skowroński.

abstract openwork forms, where space - the sculpture surroundings - is treated as equal and complementary material. If a human figure appears in her works, it is reduced to a conventional sign or symbol, as in the composition *Demeter*; or inscribed in an abstract form, as in the compositions *In Space*, *Under the Stars*, *Passage to Another Galaxy*. All these works express the artist's sculptural reflections on the relationship between people and nature, on their presence in the universe, for which she seeks artistic forms and metaphors, often poetic. The notion of human imagination clashing with the idea of infinite cosmic space has dominated Hanna Brzuszkiewicz's work for years. It takes the form of abstract forms - where spatial relations as well as the air permeating and surrounding the sculpture play an important role. However, spatial relations are not a purely formal, sole aspect of the work, nor are they the only reason for its creation. The artist does not give up emotional and symbolic content related not so much to the human figure, which is rather marginal to her, but to a vision of the world that is born from our experience and emotion (...)²⁵

December 1995 – participation in the “VI Kraków Triennial of Religious Sculpture”, TPSP Palace of Arts in Kraków. Hanna Brzuszkiewicz exhibited *Madonna and Child* (1987), where she combined the techniques of casting (silicon brass) in negative and stained glass.

In 1995, Prof. Hanna Brzuszkiewicz submitted to Rector Andrzej Jamiołkowski an application for Professor Stanisław Horno-Popławski to be awarded the title of Doctor Honoris Causa from the WSP UMK in Toruń. The ceremony was organized on April 2, 1996 in Horno-Popławski's studio in Sopot at Chopina Street. Apart from Prof. Hanna Brzuszkiewicz, the Toruń University was represented by outstanding art historians: Prof. Zygmunt Kruszelnicki and Prof. Józef Poklewski. This event preceded similar efforts and subsequent awarding Professor Horno-Popławski with such honorary doctorate by the Academy of Fine Arts in Gdańsk, in 1997 (application submitted by Prof. Stanisław Radwański).

January 29 – April 31 1996 – Hanna Brzuszkiewicz's exhibition on the occasion of the 523rd birth anniversary of Nicolaus Copernicus, Nicolaus Copernicus House, curator Janina Mazurkiewicz.

Participation in the exhibition: “Artistic Education in Vilnius and Its Traditions”, District Museum in Toruń, exhibition commissioners: Jerzy Malinowski, Michał Woźniak, Rūta Janonienė.

Participation in the II edition of the above mentioned exhibition: “Vilniaus meno mokykla ir jos tradicijos”, 1996, Vilnius, Vilnius Academy of Fine Arts and the Centre for Contemporary Art.

1998

Participation in the “International Sculpture Biennial”, BWA ‘Arsenal’ Municipal Gallery in Poznań. The artist presented *Transformation of the Spacetree (Spacetree II)*.

Participation in the “XI Biennial of Small Sculptural Forms – Recomposition of Figure”, BWA Arsenal Municipal Gallery in Poznań. She exhibited openwork forms made of metal, including *The Encounter with Halley's Comet and Eye of Blue*.

Participation in the second edition of the “XI Biennial of Small Sculptural Forms – Recomposition of Figure”, BWA Gorzów Wielkopolski.

Participation in the VII Kraków Triennial of Religious Sculpture, in the Archdiocesan Museum in Kraków. Curator – Danuta Dzielińska. Hanna Brzuszkiewicz exhibited the plaque *Pilgrimage 1998* (silicon brass), which got lost afterwards.

March 8 – jubilee award for 40 years of her work at WSP UMK.

Hanna Brzuszkiewicz congratulating Stanisław Horno-Popławski on his receiving the title of doctor honoris causa from the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń, the artist's atelier in Sopot, in the background - Jolanta Ronczewska, Horno-Popławski's daughter, 1996, photo by Witold Węgrzyn.



25 Z. Watrak: Hanna Brzuszkiewicz, exhibition cat., District Museum in Toruń 1995, p. 3.



Sculptures by Hanna Brzuszkiewicz at the exhibition "Presentation of the Most Interesting Acquisitions Made during the 40-year Activity of the Nicolaus Copernicus Museum - Branch of the District Museum" in Toruń; 2000, curator: Janina Mazurkiewicz from the Toruń District Museum. Photo by Andrzej Skowroński. Quoted after: Janina Mazurkiewicz, *Muzeum Mikołaja Kopernika Oddział Muzeum Okręgowego w Toruniu (1960-2000)*, in: „Rocznik Muzeum w Toruniu”, 2001, vol. 10, pp. 31 – 147

Participation in another collective exhibition of the "Toruńska Group" (1958–1978), State Art Gallery and Art Education Centre "Dyptyk" in Toruń (the artist presented *Dawn*, 1965 from the collection of the Museum in Grudziądz).²⁶

1999

January 23 – participation in the exhibition "Toruńska Group", Gallery of Contemporary Art in Olsztyn, later at the Museum in Grudziądz. Hanna Brzuszkiewicz presented 10 sculptures (including *Dawn*, 1965 from the collection of the Museum in Grudziądz).

April - May – individual exhibition "Hanna Brzuszkiewicz – Self-Presentation", Nicolaus Copernicus House, branch of the District Museum in Toruń; curator – Janina Mazurkiewicz. Brzuszkiewicz exhibited 34 sculptures as well as a selection of documentation and opinions about her work, including those of Tadeusz Godziszewski, Stanisław Horno-Popławski, Barbara Strynkiewiczowa, Zygmunt Kotlarczyk and art critics. "The artist is able to convey deep feelings in raw, barely formed material. She transfers emotions into clay: calmly, without unnecessary drama, showing the vicissitudes of existence. (...) She makes strong divisions, she breaks a sculpture into pieces, to close it in the end, with her favorite oval form".²⁷

Participation in the collective exhibition "Toruńska Group" at the BWA Contemporary Art Gallery in Olsztyn.²⁸

Participation in the exhibition "200 Years of Tradition, the Faculty of Fine Arts at the Nicolaus Copernicus University", District Museum in Toruń.

2000

26 June – under the supervision of Prof. Hanna Brzuszkiewicz, Natalia Piskorska will defend her diploma with a series of original glazed ceramics entitled "Ławica".

2002

Participation in the 13th International Sculpture Biennial "Myth and Symbol", BWA Arsenal Municipal Gallery in Poznań. The artist presented several sculptures, including *Trauma*, next to spatial forms by Jean Robert Ipoust-

eguy (famous precursor of new figuration in sculpture), who received an honorary medal at the biennial.

Hanna Brzuszkiewicz was mentioned in the monograph accompanying the exhibition entitled "Stanisław Horno-Popławski (1902–1997). The Way of Art – Art on the Way" organized at the State Art Gallery in Sopot, on the occasion of the 100th anniversary of the Horno-Popławski's birth. She also supported the idea of the 2nd edition of this exhibition, later organized by the District Museum in Toruń in the autumn of 2002.

2003

Participation in the collective exhibition "Voices of Silence. Hanna Brzuszkiewicz, Dorota Chilińska, Anita Oborska-Oracz, Krzysztof Mazur, Maciej Szańkowski, Miłosz Thiede, Marek Zacharski", State Art Gallery in Sopot; curator – Dorota Grubba.

2004

10–30 September – participation in the 14th International Sculpture Biennial "Space of Intuition", ZPAP, Zamek Culture Centre in Poznań; the main curator of the biennial: Robert Sobociński. Hanna Brzuszkiewicz presented the sculpture *Memento* (2001, silicon brass).

Hanna Brzuszkiewicz's piece was included in the publication: *Ceramika i szkło polskie XX wieku. Katalog zbiorów Muzeum Narodowego we Wrocławiu*, prepared by (in the field of ceramics): Maria Jeżewska, Bogdan Górecki, ed. Mariusz Hermansdorfer, the National Museum Wrocław 2004, p.29.

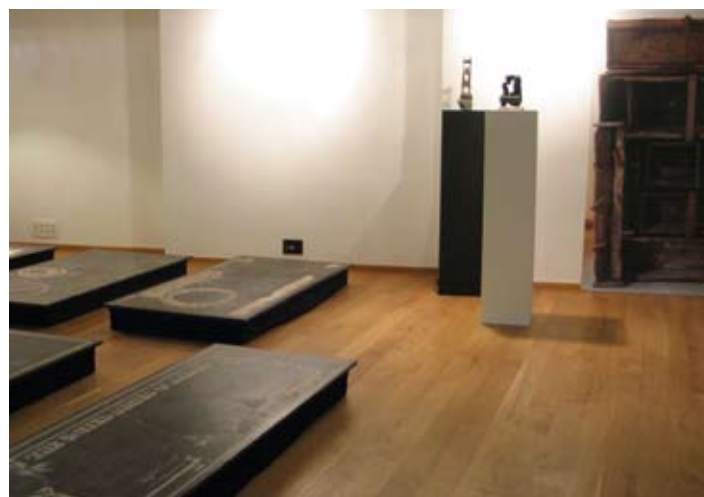
The poster promoting the collective exhibition "Dido's Land", State Art Gallery in Sopot (2010, poster design: Teresa Opuchlik, consultations: State Art Gallery Director: Zbigniew Buski and State Art Gallery Deputy Director: Czesława Podrucka), curator – Dorota Grubba; view of the exhibition "Dido's Land" with Hanna Brzuszkiewicz's sculptures: *Memento* and *Trauma*, on the left: sculptures by Krystian Jar-nuszkiewicz, photo: Miłosz Thiede.



26 Now the Wozownia Art Gallery

27 A. Kroplewska-Gajewska: „Autoprezentacja” Hanny Brzuszkiewicz, „Przegląd Artystyczno-Literacki”, 1999, no. 6, p. 90.

28 E. Wiśniewska, M. Wiśniewski, Grupa Toruńska; interw. Jacek Bukowski, [in:] „Plastyka i Wychowanie” 2000, no. 1, pp. 46–48.



The poster promoting the collective exhibition "Resistance", State Art Gallery in Sopot (2011), curator – Dorota Grubba [sculptures in the poster: Marek Sarekto, *Untitled*, 1980, photo: Krystian Jarnuszkiewicz, poster design: Miłosz Thiede]; view of the exhibition "Resistance" with Hanna Brzuszkiewicz's sculptures: *Constancy* (1980) and *To be – Not to Be* (2005), on the left: paintings by Piotr Józefowicz, on the right: works by Zdzisław Pidek, photo by Dorota Grubba

2005

Participation in the collective exhibition: "From the Museum's treasury. The most interesting acquisitions of the Museum in Grudziądz from 1884 to 2004", the Reverend Dr Władysław Łęga Museum in Grudziądz, Prof. Brzuszkiewicz presented the sculpture *Madame Butterfly*.

2006

Participation in the "Triennial of Contemporary Sculpture", BWA Poznań.

2008

October – participation in the "10th Krakow Triennial of Religious Sculpture", Society of Friends of Fine Arts, Palace of Arts in Kraków; curator – Danuta Dzielińska. The artist exhibited *Mystery* (early 21st century) and *Time of Golgotha* (1990s).

2010

Participation in the collective exhibition "Dido's Land", State Art Gallery in Sopot; curator – Dorota Grubba. *Trauma* (2000, MOT) and *Memento* (2001) were exhibited.

Participation in the 2nd edition of the exhibition "Dido's Land", New Media Gallery in Warsaw.

Participation in the collective exhibition "Resistance", State Art Gallery in Sopot (until 16 January 2011); curator – Dorota Grubba. The following sculptures were exhibited: *Constancy* (1980), *to be – not to be* (2005), *In Space* (2006) and the series of drawings "Threat", from 1987, including: *Atomic Spider*, *Contemporary Charon*, *The Last One*.

2011

Participation in the 2nd edition of the collective exhibition "Resistance", New Media Gallery in Warsaw.

Hanna Brzuszkiewicz was mentioned in the book accompanying the exhibition "The state of Affairs in Poland. Artists from the Toruń district, on the occasion of the 100th anniversary of ZPAP".

2014

The artist's work was discussed in the lecture by D. Grubba-Thiede, entitled *From Great Histories to Punctum. Metaphors of Past and Future National Tragedies in the Artworks by Stanisław Horno-Popławski, Hanna Brzuszkiewicz, Jerzy Bereś, Zbigniew Warpechowski and Sławomir Lipnicki*, given at the conference "Polish Messianism and National Martyrology in Polish Sacred and Religious Art" in Rzeszów; curator of the conference: dr Grażyna Ryba, Rzeszów University Library.



Hanna Brzuszkiewicz: *Vase* and *Vase with Double Openwork* from the 1960s, exhibited during the TORMIAR Festival at the CSW Znaki Czasu in Toruń 2015, photo archive of H. Brzuszkiewicz.

Participation in the collective exhibition "Ars Principia"; curating and concept: Prof. Mirosława Rochecka, Humanisticum, Academic Space of Arts. Hanna Brzuszkiewicz exhibited the sculpture *Crucifixion* (1980/1981).

The artwork of Hanna Brzuszkiewicz was discussed during the scientific symposium "Contemporary Art in Sacred Interiors" organized at the Institute of Art History of the University of Gdańsk; curators: Jacek Friedrich, Hubert Bilewicz, Jacek Bielak. Lecture by Dorota Grubba-Thiede: "Hornianki in the Face of Sacred Art. Hanna Brzuszkiewicz, Irena Zabrocka, Anna Pietrowiec: sculptresses from the circle of Stanisław Horno-Popławski's studio.

2015

12 June -18 October – the artwork of Hanna Brzuszkiewicz along with an interview with the artist were presented as part of the "Tormiar" festival; curators: Marta Kołacz, Cezary Lisowski. The festival program included a group exhibition at the Contemporary Art Centre Znaki Czasu in Toruń²⁹, entitled "Versatile Craftsmen and Talented Artists. RZUT Cooperative 1935–1996", where ceramic forms by Hanna Brzuszkiewicz were presented as well.

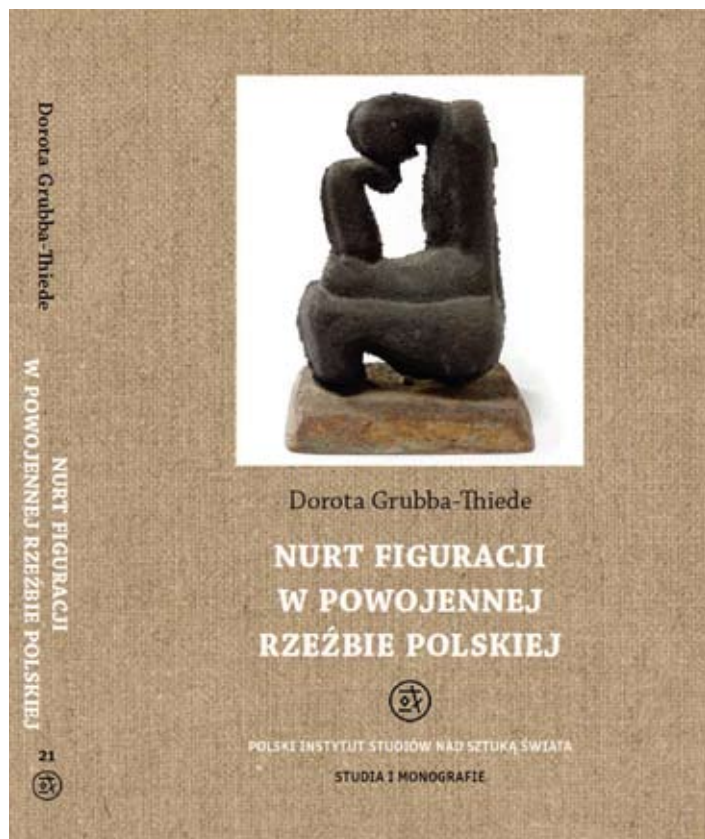
29 M. Kołacz, C. Lisowski, *Wszechstronni Rzemieślnicy i Utalentowani Artyści. Spółdzielnia RZUT 1935–1996*, curatorial text in the exhibition brochure, CSW Znaki Czasu, Toruń 2015, p. 2.



Prof. Hanna Brzuszkiewicz and Prof. Andrzej Borcz at the opening of the Stanisław Horno-Popławski Art Centre in Bydgoszcz, 2016, photo: courtesy of the above-mentioned institution; Prof. Hanna Brzuszkiewicz - meeting with the artist on May 11, 2021, during her solo exhibition at the Mariacka Gallery, the Association of Polish Artists and Designers (ZPAP) in Gdańsk, from the left: Grażyna Tomaszewska-Sobko, Marta Branicka, Hanna Brzuszkiewicz, Dorota Grubba-Thiede, Magdalena Howorus-Czajka, photo by Kacper Sobko.

5–6 November – delivering a presentation, by Prof. Hanna Brzuszkiewicz and Dorota Grubba-Thiede PhD, entitled *Priestesses of Sculpture – on the pioneering nature of work done by Zofia Baltarowicz-Dzielińska (1894–1970) and Danuta Dzielińska (1920–2010) in the context of the Kraków Triennial of Religious Sculpture during the Exhibitions and Competitions of Religious Art in the 19th and 20th Century* conference, organized by the Centre for Documentation of Contemporary Sacred Art at the Faculty of Art of the University in Lublin in cooperation with the Institute of Art History, the Catholic University of Lublin; curator – Grażyna Ryba PhD, University of Rzeszów Library.

Hanna Brzuszkiewicz; *Constancy*, on the cover of Dorota Grubba-Thiede's book *Nurt figuracji w powojennej rzeźbie polskiej* (2016), photo by Andrzej Skowroński.



2016

Participation in the exhibition "Report 2015. Exhibition of the academic community of the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń"; curator – Prof. Katarzyna Adaszewska, Contemporary Art Centre Znaki Czasu in Toruń.

2016–2017

Participation in the collective exhibition "Project 966: National Jubilee – Polish Art 2016. Exhibition on the occasion of the 1050th anniversary of Baptism of Poland"; curator – prof. Mirosława Rochecka, co-organized by the Society of Friends of the Emigration Archive, University Museum, Kujawsko-Pomorskie Voivodeship.

Subsequent exhibitions' venues: in 2016 – University Museum in Toruń, Palace in Lubostroń, Browar B Culture Centre in Włocławek, City Gallery in Rzeszów; and in 2017 – Cultural Gallery and Art Centre in Konin and BWA Piła.

Participation in the collective exhibition "The Maiden Enrobed in the Sun... Fatima 1917–2017" on the occasion of the 100th anniversary of the Fatima visions, Academic Art Space of the Toruń University – U Teologów; Radomin – Chopin Centre in Szafarnia (2018); Krużganek Gallery in Warsaw (2018).

2018

Participation in the exhibition "Sculpture and Spatial Forms", Gallery, ul. Piękna 1a in Warsaw. The piece *Gate of Life* was exhibited, 1980.

Participation in a problem exhibition entitled "MEDITATIONS ON FIBONACCI + the Corduroy Bunny | facing Katarzyna Kobro (1898-1951)" at the State Art Gallery in Sopot; curator – Dorota Grubba-Thiede.

2018–2019

Participation in the 2nd extended edition of the exhibition "MEDITATIONS ON FIBONACCI + the Corduroy Bunny | facing Katarzyna Kobro (1898-1951)" in Wrocław.

2019

February – Hanna Brzuszkiewicz's work was discussed during the open workshops Home – Shelter held at the Wrocław Contemporary Museum..

Participation in the exhibition "Holiness", Diocesan Museum in Toruń, curator – Prof. Mirosława Rochecka.



Hanna Brzuszkiewicz – the author's curated tour of the *Mysterium* exhibition, May 11, 2021, Galeria Mariacka ZPAP in Gdańsk, photo by Dorota Grubba-Thiede; Hanna Brzuszkiewicz's sculpture *Cat* from 1965, exhibited in the North Park in Sopot, as part of the PGS outdoor sculpture collection, the project „Prof. Stanisław Horno-Popławski and Hornianki: Prof. Hanna Brzuszkiewicz and Prof. Janina Stefanowicz-Schmidt”, unveiling of the sculptures on November 8, 2022, photo by Jerzy Bartkowski.

2020

Participation in the exhibition “Monument of the Month”, the Reverend Dr Władysław Łęga Museum in Grudziądz.

2021

April 20 – May 18 – individual exhibition “Hanna Brzuszkiewicz – Mystery”, Galeria Mariacka ZPAP, Gdańsk; curator – Grażyna Tomaszewska-Sobko, curatorial cooperation: Dorota Grubba-Thiede. 13 sculptures were exhibited.

May 11 – a special meeting with Prof. Hanna Brzuszkiewicz at Galeria Mariacka ZPAP in Gdańsk - in the space of her individual exhibition. The artist gave two interviews: the first dedicated to her work, the second in the series “Artists in Post-War Gdańsk”, both video materials were recorded by Grażyna Tomaszewska-Sobko and published on the YouTube channel of the ZPAP Gdańsk.

2022

7 April-3 May – participation in several editions of the national exhibition entitled “Wyszyński. Pater Patriae”, venues included: Museum in Włocławek, Archdiocesan Museum in Poznań, Lubrański Academy, Diocesan Museum in Pelplin, Diocesan Museum in Rzeszów, and others; the exhibition commissioner, concept and coordination: Prof. Mirosława Rochecka. One of the pieces exhibited by the artist was the bas-relief *Time of Golgotha*.

Participation in the international exhibition “ASSOCIATIONS – as if, kind of...”, Institute of Art Cybernetics in Gdańsk-Osowa. Brzuszkiewicz presented a series of drawings from the 1960s–1990s; curator – Marek Rogulski, curatorial cooperation: Dorota Grubba-Thiede, Krzysztof Jurecki.

19-20 October – a lecture by Prof. Hanna Brzuszkiewicz and Dorota Grubba-Thiede, entitled *Of White Bronze. Alina Tomaszewska-Szewczyk – conservator, lecturer and valued researcher of historical metal and combined techniques*, as part of the 5th edition of the *Conservation of Metal and Combined Objects* seminar in Gdańsk; curators Catia Viegas-Wesołowska and Katarzyna Schaefer-Rychel.

Participation in the collective project: “Stanisław Horno-Popławski on the 120th Anniversary of His Birth, and Hornianki: Hanna Brzuszkiewicz, Janina Stefanowicz-Schmidt, Irena Zabrocka, Maria Bor-Myśliborska” as part of the “Sculpture in Public Space for Independence 2022” program [Polish Sculpture Centre (CRP) in Orońsko]. Thanks to the subsidy from the CRP in Orońsko and the State Art Gallery (PGS) in Sopot, Hanna Brzuszkiewicz's sculpture *Cat* from 1965 was made by the artist in artificial stone, and exhibited in the North Park in Sopot (exhibition opening on November 8).



2023

Solo exhibition: *Hanna Brzuszkiewicz. Material and Breath*, a show of over 80 spatial forms and the first extensive presentation of the artist's drawings created between the 1950s and the early 21st century, District Museum in Toruń; cooperation: Prof. Hanna Brzuszkiewicz; exhibition curators: Dorota Grubba-Thiede, Anna Kroplewska-Gajewska.

The Stanisław Horno-Popławski Art Centre in Bydgoszcz published a portrait of Hanna Brzuszkiewicz (photographed by: Janina Gardzielewska 1959) on the cover of the periodical „Biuletyn Rzeźby”, No. 4, 2023, featuring an illustrated article by Dorota Grubba-Thiede entitled *Subjective listening to the space of the universe. The art of Prof. Hanna Brzuszkiewicz at the exhibition “Material and Breath”* (curators: Dorota Grubba-Thiede, Anna Kroplewska-Gajewska).

Participation in the international exhibition “ROLE CONTROL VS ROLE” as part of a series “ART AFTER PSYCHO-SOCIOLOGY” at the Institute of Art Cybernetics in Gdańsk-Osowa. Brzuszkiewicz presented a series of drawings from the 1970s–1980s; curator – Marek Rogulski, curatorial cooperation: Dorota Grubba-Thiede.

The artwork of Prof. Hanna Brzuszkiewicz was discussed during an international academic conference “Contatti artistici polacco-italiani 1944-1980” at the Polish Institute in Rome, curated by Prof. Jerzy Malinowski, cooperation: Anna Jagiełło. Dorota Grubba-Thiede delivered a lecture: „*Città*

Hanna Brzuszkiewicz with her sculpture *Hemingway* from the early 1960s, December 2022, photo by D. Grubba-Thiede.





Prof. UMK Hanna Brzuszkiewicz and her Family from Szczecin. From left: Delfina Żółtowska, Krzysztof Żółtowski, Eleonora Brzuszkiewicz (wife of Jan, the artist's brother) and her daughter - Violetta Żółtowska. On the right: sculptor Marek Zacharski, a graduate of Prof. Hanna Brzuszkiewicz. Photo by Dorota Grubba.

italiane: esperienze italiane di Anna Jarnuszkiewicz (1958), Wanda Czelkowska (1963), Hanna Brzuszkiewicz (1973). Accompanying publication: *Contatti artistici polacco-italiani 1944-1980: anni '40, architettura, arti visive*. ed. Jerzy Malinowski, Anna Jagiełło, PISnŚŚ, Warsaw, Rome 2023, p. 189-199

Award from the Ministry of Culture and National Heritage for Prof. Hanna Brzuszkiewicz for her lifetime achievement. Recommendation from the Centre of Polish Sculpture in Orońsko – prof. Maciej Aleksandrowicz, Izabela Sosnowska-Kozieł.

2024

Participation in the international exhibition "To me Space is a Person. Wanda Czelkowska and Others", Wanda Czelkowska's Studio, Teatr Druga Strefa/ Second Zone Theatre, Warsaw Magazynowa 14 b. Presenting the sculpture entitled *A Galactic Row* from the 1970s.

2024/2025

Brzuszkiewicz's sculpture *Birth of a Sun*, 1967 was displayed at the collective exhibition "TORUŃ GROUP (1958–1978) – PAINTING, GRAPHICS, SCULPTURE - from the collection of the District Museum in Toruń", 21 VI 2024 – 02 II 2025 Toruń Old Town Hall, curator: Anna Kroplewska-Gajewska.

The Academy of Fine Arts in Gdańsk, in cooperation with the District Museum in Toruń, won a ministerial grant for the purpose of creating the English translation of the monograph: *Hanna Brzuszkiewicz – Tworzywo i Tchnienie / Material and Breath* written by Dorota Grubba-Thiede, edited by Dorota Grubba-Thiede and Anna Kroplewska-Gajewska. The project is co-financed by the Polish Ministry of Science and Higher Education, within the „Doskonała Nauka II” /“Excellent Academic Work II” programme. Introductory texts: Prof. dr hab. Jerzy Malinowski, Prof. UG dr hab. Magdalena Howorus-Czajka, co-curator: Anna Kroplewska-Gajewska.

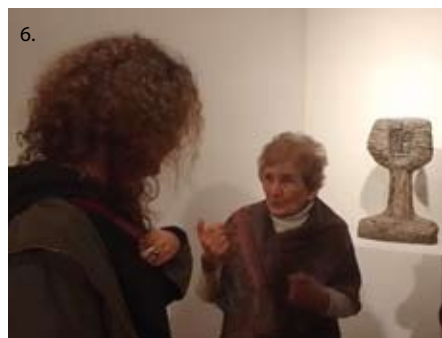
2025

A meeting in Toruń between Prof. Hanna Brzuszkiewicz, Krystyna Zaorska-Burczyk from the Kadyny Group, Krystyna and Tytus Burczyk's daughter Marta Dobrysiak, as well as Jan Nawrocki, Dorota Grubba-Thiede and others.

October 2025 – promotion of the monograph at the District Museum in Toruń and at the Academy of Fine Arts in Gdańsk, celebrations attended by the honorary guest - the artist Prof. Hanna Brzuszkiewicz.

below: Prof. Hanna Brzuszkiewicz and Iwona Muszytowska-Rzeszotek editor and journalist at Radio PIK, 27.01.2023; Prof. Hanna Brzuszkiewicz during an interview with TV Toruń reporters, 27.01.2023, photos by Dorota Grubba.





2023 - Meeting with Prof. UMK Hanna Brzuszkiewicz on the occasion of the artist's monograph promotion; featuring talks by Prof. UMK Hanna Brzuszkiewicz, Prof. UG Magdalena Howorus-Czajka and exhibition curators: Anna Kroplewska-Gajewska, Ph.D. Dorota Grubba-Thiede (moderator).

Photo 1. Hanna Brzuszkiewicz, Magdalena Howorus-Czajka. Photo 2. Anna Kroplewska-Gajewska. Photo 3. Anna Dukowska, Małgorzata Oziębłowska, Anita Oborska-Oracz, Czesława Guć, Anna Barbarowicz, Ewa Jula, Piotr Kwiatkowski, Krzysztof Czajka, and others. Photo 4. Anna Dukowska, Anna Kroplewska-Gajewska, Hanna Brzuszkiewicz, Piotr Kwiatkowski. Photo 5. Magdalena Howorus-Czajka, Hanna Brzuszkiewicz. Photo 6. Anna Dukowska, Hanna Brzuszkiewicz at the sculpture *Portrait of Mrs. Z*. Photo 7.: Małgorzata Oziębłowska, Dorota Grubba-Thiede, Anita Oborska-Oracz, Photo 8.: Anna Dukowska, Małgorzata Oziębłowska, Dorota Grubba-Thiede.

Hanna Brzuszkiewicz

CATALOGUE OF WORKS

SCULPTURES



Little People II, Kadyny, 1957 glazed ceramics,
21 x 16,5 x 7 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Little People II - Girls, around 1957, ceramics,
15 x 15,5 x 6,5 cm, in the artist's possession



Little People, 1957, glazed ceramics, 21 x 16,5 x 7 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński



Photographs by Krzysztof Deczyński



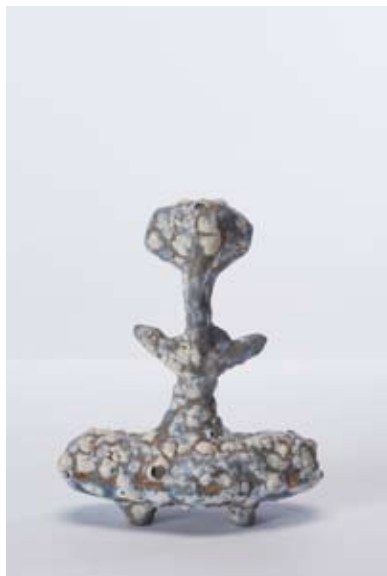
Portrait of a Girl, 1951, ceramics, 31 x 30 x 34 cm, in the artist's possession





Photographs by Krzysztof Deczyński

Kneeling Person, 1970, patinated ceramics, 137 x 33 x 64 cm, in the artist's possession



Dancing Infanta, 1960, glazed ceramics, 10,5 x 8 x 4 cm, in the artist's possession



Infanta, 1957, ceramics, matt glaze. 9 x 8 x 2 cm, in the artist's possession



Little Horse, 1957, glazed ceramics, 8 x 6 x 3 cm, in the artist's possession





Little Horse, 1961, ceramics, 75 x 60 x 30 cm, in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński







Cleopatra - sketch, 1963, ceramics, 36,5 x 23,5 x 21 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Kitty, 1965, ceramics, 71 x 34 x 40 cm, in the artist's possession

Photographs by Krzysztof Deczyński







Kitty - a sketch for the sculpture, 1965, terracotta, height: 11 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Vase with Double Openwork, 1960s, glazed ceramics,
54 x 52 x 22 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Vase, 1960s, unsigned, glazed ceramics,
70 × 35 × 34 cm, in the collection of
Nicolaus Copernicus University Library in Toruń



Leaf, 1960s, glazed ceramics
(slip cast, hollow on the inside),
8 x 11 x 8,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Vase, 1960s, Visual artist's Cooperative THROW in Toruń, glazed ceramics, 17 x 7,8 x 7,8 cm, in the collection of the District Museum in Toruń



Trio - Vases, around 1960, glazed ceramics, 17 x 7,3 x 4,6 cm each, in the artist's possession

Photographs by Krzysztof Deczyński





Dragons, 1962, ceramics, lead glaze, 45 x 43 x 33 cm, in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Bird, first half of the 1960s, glazed ceramics, 82 x 55,5 x 40 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Little Camel, 1960, glazed
ceramics, 20 x 14,5 x 9 cm,
in the possession of Tomasz Dziewicki

Photographs by Krzysztof Deczyński





Mask, around 1960, glazed ceramics,
39 x 29 x 26 cm, in the collection of
the Museum in Grudziądz

Photograph by Krzysztof Sadowski



Dawn, 1965, ceramics, 58 x 21 x 14 cm,
in the collection of the Museum in Grudziądz



Madame Butterfly, 1961, glazed
ceramics, 27 x 22 x 14 cm, in the
collection of the Museum in Grudziądz



Conductor and the Choir, 1969, glazed ceramics, 75 x 62 x 21 cm, in the collection of the Museum in Grudziądz



Indonesian Woman, 1963, glazed ceramics,
28 x 15 x 18 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Photographs by Krzysztof Deczyński



Ernest Hemingway, first half of the 1960s, patinated
gypsum plaster, 42 x 25 x 34 cm, in the artist's possession



Wayside Figure, 1980s, patinated chamotte clay, 53 x 24 x 24 cm, in the artist's possession





Nike, 1961, ceramics, 38,5 x 30 x 17,5 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński







Photographs by Krzysztof Deczyński

Athena's Head, late 1960s,
38 x 16 x 20 cm, in the artist's
possession



Athena's Head, late 1960s,
38 x 16 x 20 cm, in the artist's
possession



The Jury of Socrates, 1962, chamotte clay, 22 x 30 x 2 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Dancing Euridices, 1965, ceramics, 46 x 27 x 25 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński



Argonauts, 1970, glazed ceramics, 40 x 75 x 15,5 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński

Argonauts, 1963, ceramics, 46 x 70 x 22 cm,
in the collection of the District Museum in Toruń







Prometheus, 1972, glazed stoneware, 84 x 65 x 35 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Amphitrity, 1971, glazed ceramics, 110 x 49 x 23 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński



Warsaw 1945, 11965, ceramics, 90 x 85 x 32 cm,
in the artist's possession

Photographs by Krzysztof Deczyński







Birth of a Sun, 1967, ceramics, 85 x 60 x 60 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Untamed Star, 1974, ceramics, 70,5 x 55 x 50 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński



Closed Circle, first half of 1960s, unsigned, stoneware, 78 × 61 × 37 cm, in the artist's possession





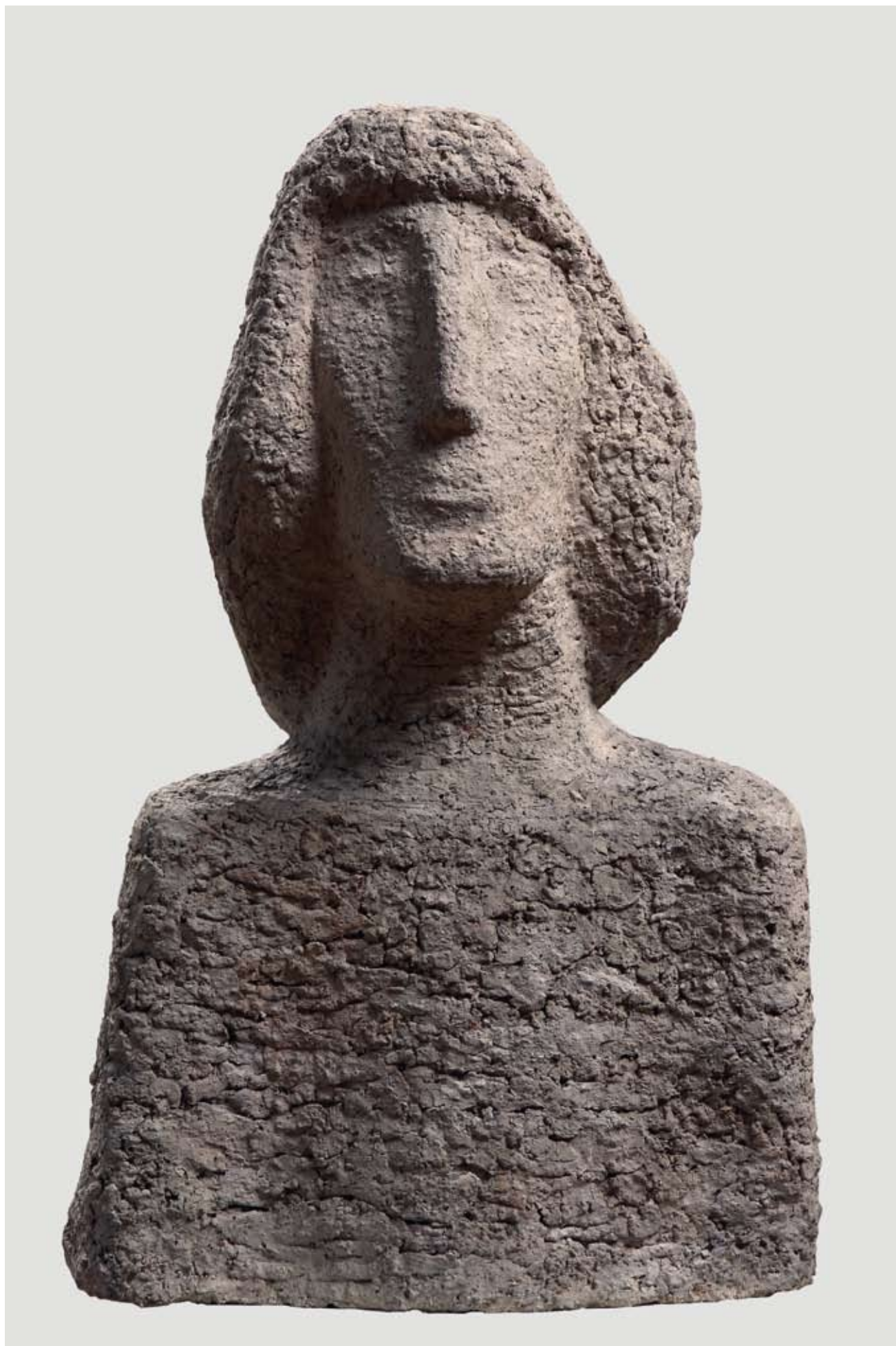
Photographs by Krzysztof Deczyński

Explorer, 1971, chamotte clay, 64 x 57 x 23,5 cm , in the collection of the District Museum in Toruń

Nicolaus Copernicus, 1966, written on the bottom: TORUŃ,
patinated bronze cast, 19,8 x 6,6 x 1,7 cm, in the collection
of the District Museum in Toruń

Photograph by Krzysztof Deczyński





Bust of Nicolaus Copernicus, 1966, chamotte clay, 60,5 x 38,5 x 23 cm,
in the collection of the District Museum in Toruń
Photograph by Andrzej Skowroński



Copernicus, 1960s, ceramics, 47 x 45,2 x 2 cm,
in the artist's possession



Nicolaus Copernicus, 1966, ceramics, 34,5 x 9 x 2,2 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński



Scherzo, 1968, glazed ceramics,
39 x 16,5 x 9 cm, in the possession of Tomasz Dziewicki

Photographs by Krzysztof Deczyński







Scherzo II, 1970s, glazed ceramics,
44 x 24 x 14 cm, in the possession of Jan Nawrocki
Photographs by Krzysztof Deczyński



Steadfast, 1959,
cement, iron filings,
43 x 21 x 20 cm,
in the artist's possession

Photographs by Krzysztof Deczyński







Bird's-eye View of the Camp, 1975, chamotte clay,
80 x 58 x 8 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Penetration II, 1973, stoneware,
78,5 x 53 x 5 cm, in the artist's possession



Photographs by Krzysztof Deczyński



Angel, 1970s, glazed ceramics, 85 x 26 x 15 cm,
in the possession of Jan Nawrocki.





Epicentre I, 1974, glazed stoneware,
110 x 110 x 10 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Duo, 1970s, glazed ceramics,
106,5 x 76 x 11,5 cm, in the artist's possession



Epicentre II, 1970s, glazed stoneware,
80 x 85 x 4 cm, in the artist's possession
Photograph by Krzysztof Deczyński



Heliocentrism, 1970-1971, welded metal, glass,
65,2 (including the stand: 72,7 cm) x 82 x 39,7 cm
in the collection of the District Museum in Toruń
Photograph by Andrzej Skowroński



Blooming Galaxy, about 1973, glazed stoneware,
165 x 140 x 10 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Blooming Galaxy, 1991, glazed stoneware, diameter 46 cm,
in the collection of the District Museum in Toruń



Cosmogony I, 1973, glazed stoneware,
130 x 120 x 11 cm, in the artist's possession
Photograph by Krzysztof Deczyński



Whirling Sun from the series "Cosmogonies", 1st half of the 1970s,
chamotte clay, crawling glaze, 106,5 x 130,5 x 7 cm
Photograph - courtesy of the Museum of Porcelain in Wałbrzych



Wayside - sketch, 1980, engobe patinated ceramics,
15,5 x 6,5 x 6,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Wayside II, 1980s, ceramics, 65 x 20 x 15,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński







Unloved, 1960s, chamotte clay (white), 34,5 x 25 x 10 cm, in the artist's possession

Photographs by Krzysztof Deczyński



The Prophet, around 1965, chamotte clay, 66 x 42 x 12,5 cm, in the artist's possession





The Winged Autumnal, 1974, glazed stoneware, 28,5 x 25 x 9 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński

King Ghost, 1975, stoneware, 62 x 42 x 27 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński









previous page
King Ghost, 1975, stoneware, 62 x 42 x 27 cm,
 in the collection of the District Museum in Toruń

Birds Taking Off - sketch, around 1975, ceramics,
 12 x 14 x 13 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Birds Taking Off - sketch, around 1975, ceramics,
12 x 14 x 13 cm, in the artist's possession

Photographs by Krzysztof Deczyński







Photographs by Krzysztof Deczyński

Birds – Frieze, 1966, glazed ceramics, 206 x 40 x 13 cm,
in the collection of the District Museum in Toruń





Heliocentrism - The Sun, 1980, patinated
brass, cast, 29,5 x 15 x 12,5 cm, in the collection
of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Blooming Galaxy II, early 1990s, silicon brass,
30 x 28 x 13,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Photographs by Krzysztof Deczyński



Burning Galaxy, 1980, silicon brass, cast,
patinated, 34,5 x 50 x 13,3 cm,
in the collection of the District
Museum in Toruń



The Crowning (Crucifixion),
1980, silicon brass, 52,7 x 23,3 x 18,5 cm,
in the artist's possession

Photographs by Krzysztof Deczyński



Gate of Life, 1980s, silicon brass,
24 × 16,5 × 16,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński







Effulgent, 1980s,
silicon brass, 24 × 14 × 5 cm,
in the artist's possession

Photographs by Krzysztof Deczyński



Sacrum, beginning of XXI century, glazed ceramics,
105 × 105 × 3 cm, in the artist's possession



To Be - Not to Be, 2005, silicon brass,
38 × 11 × 8 cm, in the artist's possession

Photographs by Andrzej Skowroński



Constancy, 1980, unpatinated silicon brass,
23 x 15 x 16 cm, in the possession of Paulina Bolinowska



In Space, 1980, silicon brass,
36,3 × 20 × 15,7 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Passage to Another Galaxy, 1984, metal, 31 × 19 × 8,5 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Madonna with the Infant, 1987, silicon
brass with stained glass elements, glass,
25 x 10 x 8 cm, in the possession of Delfina Żółtowska
Photograph by Andrzej Skowroński



Photograph by Krzysztof Deczyński

Queen of Heaven – Regina Caeli, 1980, silicon brass,
29 × 26 × 15 cm, in the artist's possession





Photographs by Krzysztof Deczyński

Queen of Heaven – Regina Caeli, 1980, silicon brass,
29 x 26 x 15 cm, in the artist's possession



The Encounter with Halley's Comet, 1986, metal, 21 × 26,7 × 8 cm,
in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński







The Encounter with Halley's Comet, 1986, metal, 21 × 26,7 × 8 cm,
in the collection of the District Museum in Toruń

Photograph by Krzysztof Deczyński



Spacetree, 1980, patinated bronze, cast,
31 × 24 × 14,6 cm, in the collection of the District Museum in Toruń
Photograph by Andrzej Skowroński





Spacetree II - Transformation of the Spacetree, 1980, silicon brass, 42 × 19,5 × 32 cm, in the artist's possession

Photographs by Krzysztof Deczyński

*Spacetree II - Transformation
of the Spacetree*, 1980, silicon
brass, 42 × 19,5 × 32 cm, in the
artist's possession

Photographs by Krzysztof Deczyński





The Harbinger - 966, 1990s, silicon brass,
45 x 22 x 18,2 cm, in the artist's possession



La Divina Commedia Europea, around 1999, silicon
brass, 25,5 x 25,5 x 1,5 cm, in the artist's possession



Memento, 2001, metal,
35,5 × 22,5 × 22,5 cm, in the artist's possession

Photographs by Krzysztof Deczyński





Trauma, 2001, silicon brass, 34 × 24 × 12,5 cm, in the collection of the District Museum in Toruń

Photographs by Krzysztof Deczyński





Portrait of Mrs. Z, 1966, glazed ceramics, height 68 cm, National Museum in Wrocław

Photograph by Szymon Rogiński

Hanna Brzuszkiewicz WORKS NOT SHOWN AT THE EXHIBITION



Little Bowl, 1960, glazed ceramics, height
17,8 cm, National Museum in Wrocław
Photograph by Szymon Rogiński

Garden Vase, 1962, terracotta, height
90 cm, National Museum in Wrocław
Photo courtesy of the National Museum in
Wrocław Archive





Little People III, Kadyń, 1957, glazed ceramics,
21 × 16,5 × 7 cm, in the possession of Jan Nawrocki
Photograph by Katarzyna Anna Jarnuszkiewicz



Ghost of a Gothic Castle, 1975 (signed: HB 1975), ceramics,
29,5 × 23,5 × 14,5 cm, in the possession of Jan Nawrocki
Photograph by Katarzyna Anna Jarnuszkiewicz





Photographs by Krzysztof Deczyński

Nature is Dying, sketch, 1st half of the 1970s, terracotta
(stone base), height 22 cm, in the artist's possession



A Row in the Galaxy, 1st half of the 1970s, glazed ceramics,
signed: HB, height 7 cm, diameter 44 cm, in the artist's possession
Photograph by Krzysztof Deczyński



A Row in Outer Space, 1st half of the 1970s, glazed ceramics, signed: HB,
height 7 cm, diameter 44 cm, in the possession of Jan Nawrocki
Photograph by Katarzyna Anna Jarnuszkiewicz



Walking – Vase, 1960s, glazed ceramics,
55 × 20 × 25 cm, in the artist's possession
Photograph by Krzysztof Deczyński



Socrates, 1962, terracotta, 32 × 32 × 32 cm, in the artist's possession

Photograph by Krzysztof Deczyński



Winged, early 1970s, glazed ceramics,
ceramics, engobe, 25 x 12 x 14 cm,
in the artist's possession

Photographs by Krzysztof Deczyński



Nicolaus Copernicus, sketch for
a monumental figure, circa 1971,
chamotte clay, 35 x 15 x 13 cm,
in the artist's possession



Solidarity, sketch for a monumental sculpture, early 1970s, chamotte clay, 11,5 × 13 × 11 cm, in the artist's possession

Photographs by Krzysztof Deczyński

Rejected, early 1960s, white
chamotte clay, 53 × 33 × 21 cm,
in the artist's possession





Wanderers, late 1970s, silicon brass, cast,
18 × 18,5 × 1 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Spacetree III, 1980, silicon brass, cast,
30 × 30 × 21 cm, in the artist's possession



Permeation, 1980s, glazed ceramics,
diameter 16,5 cm, in the artist's possession
Photograph by Krzysztof Deczyński



Blue Vase, 1960s, glazed ceramics,
30 × 11 × 12 cm, in the artist's possession
Photograph by Krzysztof Deczyński

Little Bowl, 1960s, glazed ceramics,
8,8 × 9,2 × 3 cm, in the artist's possession
Photograph by Dorota Grubba



Small Leaf, 1960s, glazed ceramics,
26 × 11 × 4,5 cm, in the artist's possession
Photograph by Dorota Grubba



Landscape, early 1960s, glazed ceramics,
24 × 12,5 × 2 cm, in the artist's possession
Photograph by Krzysztof Deczyński



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Foal, 1957, glazed ceramics,
9 × 11,8 × 4 cm, in the artist's possession

Little Frog, 1956, glazed ceramics,
(two-part sculpture, openable)
8 × 17 × 11 cm, in the artist's possession

Photographs by Krzysztof Deczyński



Rooster, (small variant of the sculpture *Bird*)
1964, glazed ceramics, 27,5 × 18 × 10,5 cm, Museum of
Warmia & Mazury in Olsztyn, inventory no. C-158 OMO
Photographs courtesy of the Museum of Warmia
& Mazury in Olsztyn (Anna Malinowska)



Closed Circle - a sketch for the sculpture, early 1960s, terracotta, 11 × 5,5 × 9 cm, in the artist's possession
Photograph by Dorota Grubba



Kitty (II) - a sketch for the sculpture, early 1960s, terracotta, 10,2 × 4,2 × 4,8 cm, in the artist's possession
Photograph by Krzysztof Deczyński



Giselle, early 1950s, fired clay, height 28 cm,
in the artist's possession
Photograph by Krzysztof Deczyński

Hanna Brzuszkiewicz

TWO EXHIBITIONS

Hanna Brzuszkiewicz - sculptures displayed in the open space of the Old Town Hall courtyard, at the District Museum in Toruń, in 1977. The artist photographed next to her sculpture *Kneeling Person* (1970) with „the museum cat”.





Kneeling Person (1970)

photos: Tytus Burczyk and from the Artist's Archive.



Solidarity (1977) sculpture in the Old Town Hall courtyard, at the District Museum in Toruń, in 1977.



Hanna Brzuszkiewicz - sculptures displayed in the open space of the Old Town Hall courtyard, at the District Museum in Toruń, in 1977.
Above: *Three-armed Female Predator* (mid-1970s).
Bottom, right: *Solidarity* (1977).

photos: Tytus Burczyk and from the Artist's Archive.





Hanna Brzuszkiewicz - sculptures displayed in the open space of the Old Town Hall courtyard, at the District Museum in Toruń, in 1977.
 Opposite and top, right: *Ghost of a Gothic Castle* (1975).
 Bottom: *Cosmogony I* (1973), *Ghost of a Gothic Castle* (1975),
Epicentre II (1970s).

photos: Tytus Burczyk and from the Artist's Archive.

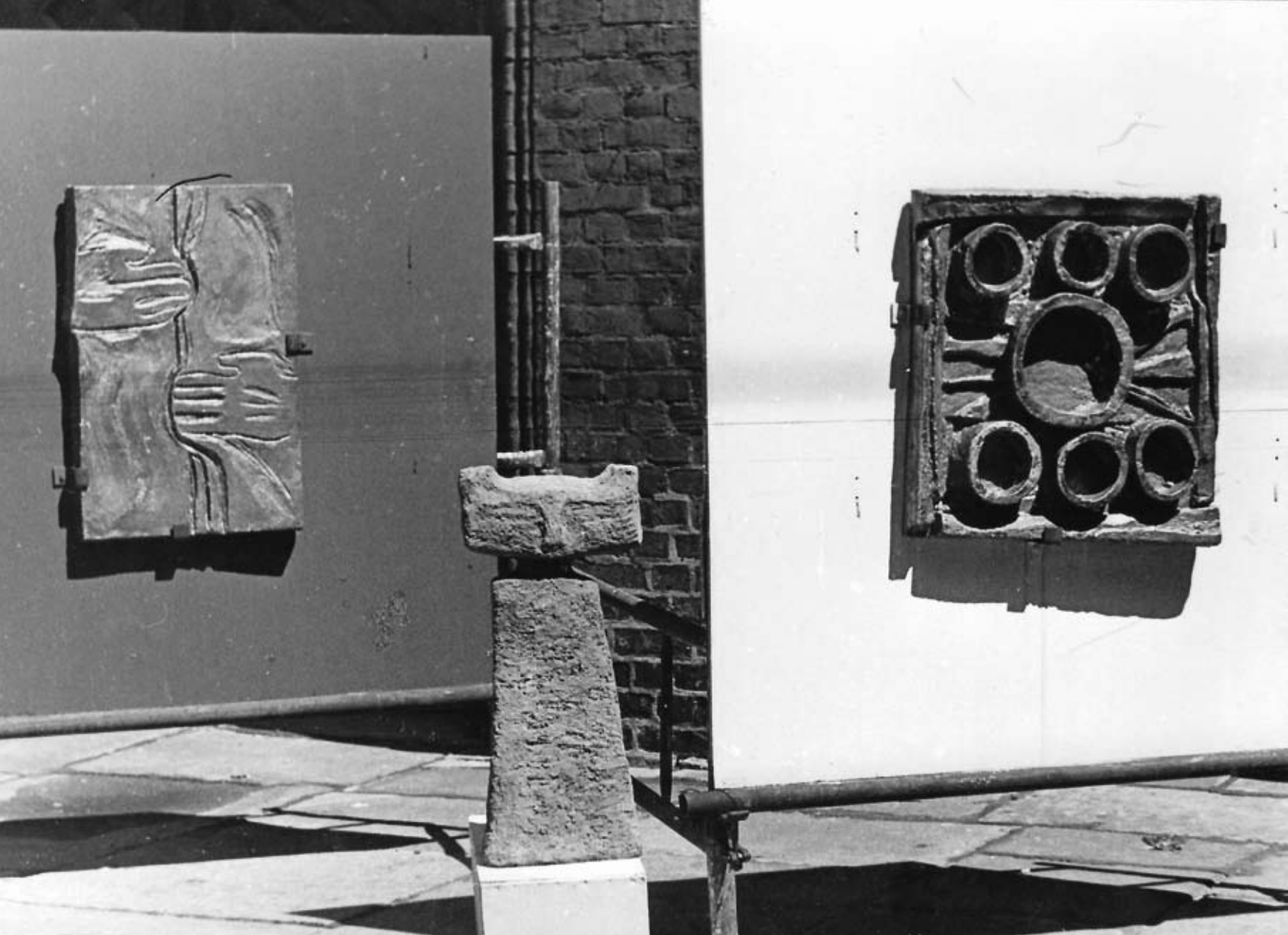




Hanna Brzuszkiewicz - sculptures displayed in the open space of the Old Town Hall courtyard, at the District Museum in Toruń, in 1977.
Opposite and top, right: *Copernicus* (1st half of the 1970s).
Bottom, right: *Warsaw 1945* (1965), *Epicentre I* (1974).

photos: Tytus Burczyk and from the Artist's Archive.





Hanna Brzuszkiewicz - sculptures displayed in the open space of the Old Town Hall courtyard, at the District Museum in Toruń, in 1977.
 Above: *Penetration II* (1973), *Kitty* (1965), *Heliocentrism II* (1st half of the 1970s).
 Bottom, left: *To The Fallen* (early 1970s).
 Opposite: *Nature is Dying* (1st half of the 1970s).

photos: Tytus Burczyk and from the Artist's Archive.



Hanna Brzuszkiewicz - sculptures displayed in the
open space of the Old Town Hall courtyard,
at the District Museum in Toruń, in 1977.
Cosmogony I (1973), *Ghost of
a Gothic Castle* (1975).

photos: Tytus Burczyk and
from the Artist's Archive.





Hanna Brzuszkiewicz, view of her second solo exhibition in 1977, presented at BWA in Toruń.
 Above, top: including: *Three-armed Female Predator* (mid-1970s), *To The Fallen* (early 1970s),
Nature is Dying (1st half of the 1970s), *Blooming Galaxy* (about 1973), *Copernicus* (1971).
 Above, bottom: including: *Heliocentrism II* (1st half of the 1970s), *Epicentre I* (1974), *Cosmogony I* (1973).

photos: the Artist's Archive

Hanna Brzuszkiewicz

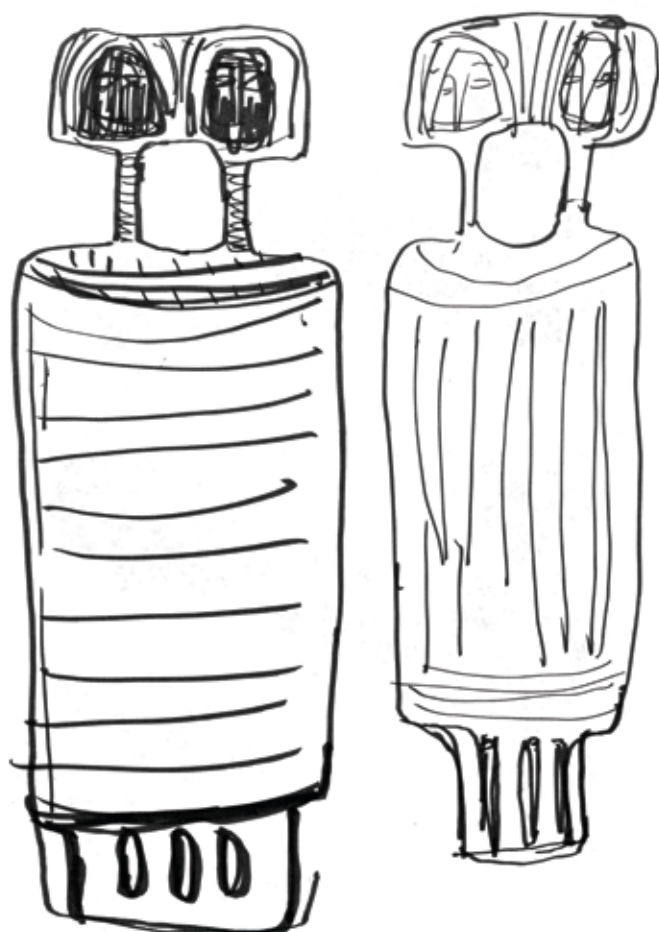
CATALOGUE OF WORKS

DRAWINGS



HB

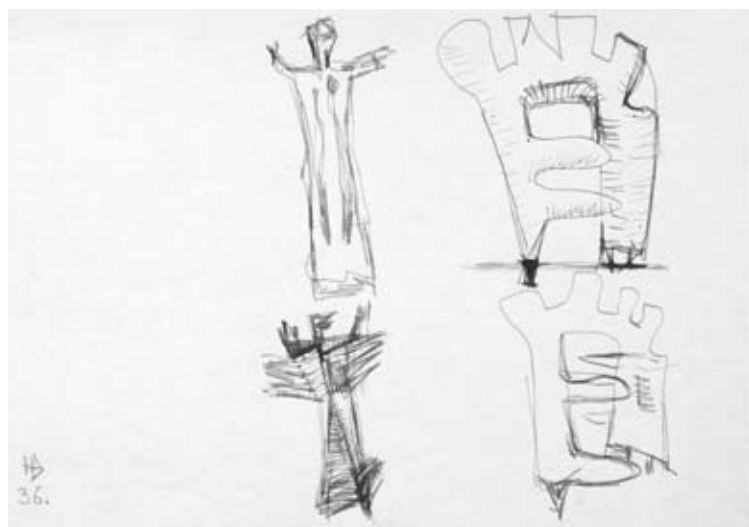
Sketch, 1985, black ink on paper,
29,8 x 20,9 cm, in the artist's possession



Sketch No. 8 front, 1957, felt-tipped pen on paper,
30 x 21 cm, in the artist's possession



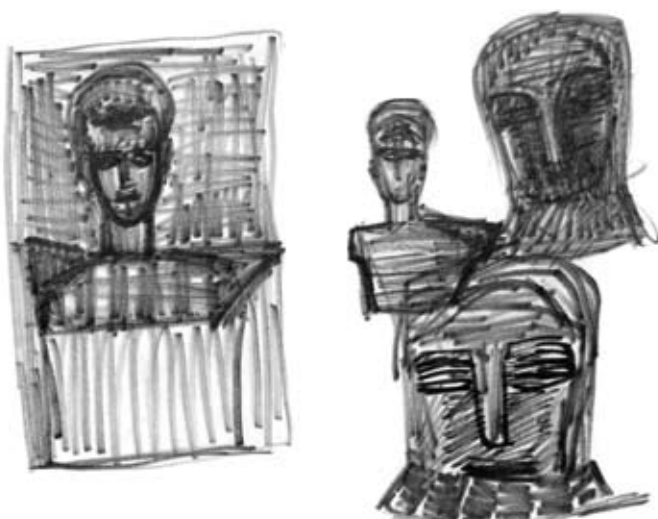
Sketch No. 8 back, 1957, felt-tipped pen on paper,
30 x 21 cm, in the artist's possession



Sketch No. 36, 1960s, ink on paper, 29,5 x 20,9 cm, in the artist's possession



Sketch No. 37, first half of the 1960s, ink on paper, 29,6 x 21 cm, in the artist's possession



Sketch No. 2, second half of the 50's XX century, felt-tipped pen on paper, 24 x 34 cm, in the artist's possession



Sketch No. 47 front, mid 1960s, 15 x 21,2 cm; on the back: sketch, second half of the 1960s, ink on paper, 21,2 x 15 cm, in the artist's possession

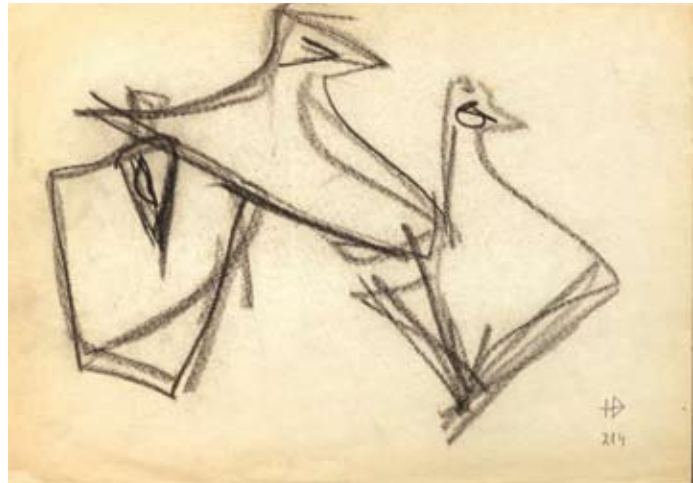


Sketch No. 144, first half of the 60's XX century, ink on paper, 19 x 13,5 cm, in the artist's possession

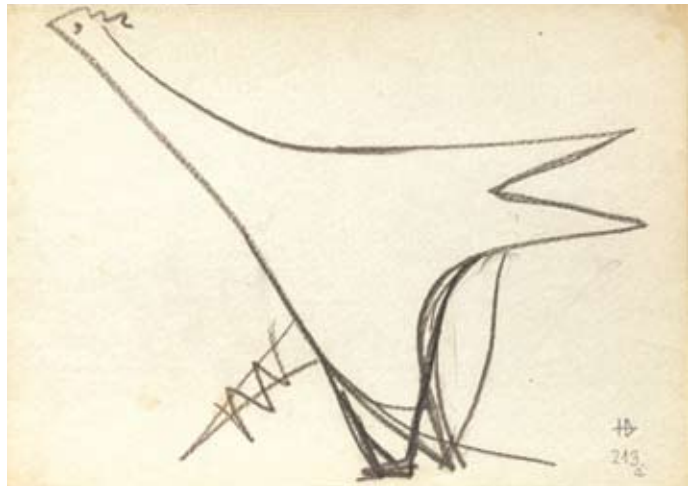




Sketch No. 213 f, beginning of the 1960s, crayon on paper, 29,5 x 21 cm, in the artist's possession



Sketch No. 214, around 1965 (sketch for the bas-relief *Birds - Frieze*), crayon on paper, 21 x 29,5 cm, in the artist's possession



Sketch No. 213 a, beginning of the 1960s, crayon on paper, 20,5 x 29,4 cm, in the artist's possession



Sketch No. 213 c, beginning of the 1960s, crayon on paper, 30 x 21,3 cm, in the artist's possession



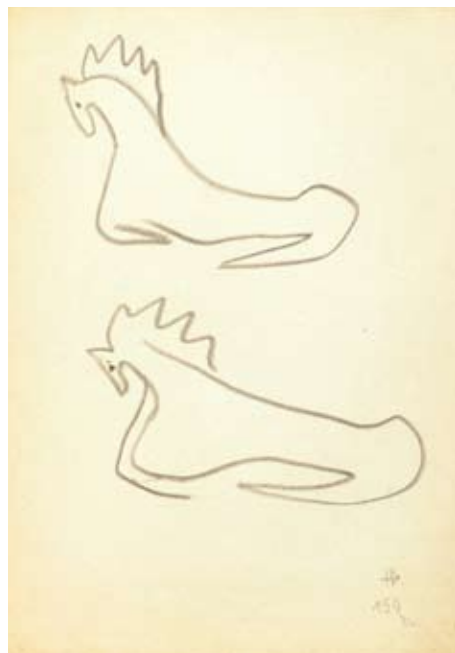
Sketch No. 213 d, beginning of the 1960s, crayon on paper, 29,8 x 21 cm, in the artist's possession



Sketch No. 159 a, first half of the 1960s, crayon on paper, 21,3 x 30 cm, in the artist's possession



Sketch No. 159 c, 1950s/1960s, crayon on paper, 30 x 21,3 cm, in the artist's possession



Sketch No. 159 d, 1950s/1960s, crayon on paper, 30 x 21,3 cm, in the artist's possession



Sketch No. 159 b, 1950s/1960s, crayon on paper, 20,5 x 29,4 cm, in the artist's possession



Sketch No. 159 f, 1950s/1960s, crayon on paper, 21 x 29,6 cm, in the artist's possession



Sketch No. 159 e, 1950s/1960s, crayon on paper, 20,4 x 29,3 cm, in the artist's possession



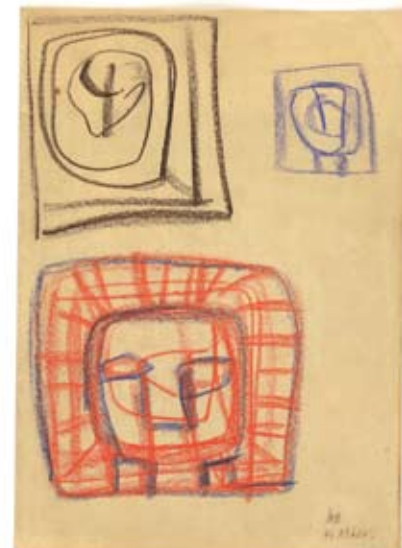
Sketch, 1960, several colors of crayons (red, pink, yellows, oranges and different shades of blues) on paper, 29,9 x 21,2 cm, in the possession of the Graphic Collection Section of the Nicolaus Copernicus University (further referred to as GZG BUMK - the initialism of the institution's Polish name), inventory no. on the back: G2554



Sketch, 1969, red and black crayons on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2570 (theme of Mary Magdalene on a throne, holding a skull)



Sketch, 1960, red and blue crayons on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2552 (sketches for sculptures *Cleopatra* and *Bird*)



Sketch, 1960, black, blue and red crayons on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back



Sketch, 1969, blue crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: 2567, (Madonna with the Infant)



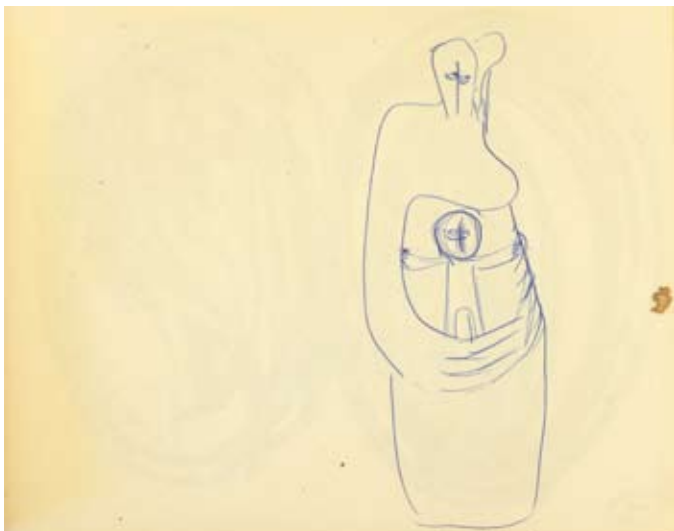
Sketch, 1969, blue, red and black crayons on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2569 (vanitas theme - allusive figure of a mother)



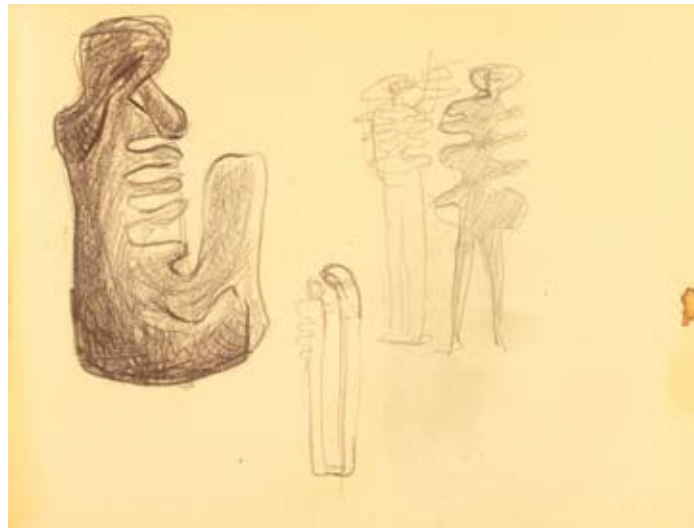
Sketchbook Sketch, first half of the 1960s, blue pen on paper 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



Sketchbook Sketch, first half of the 1960s, blue pen on paper 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



Sketchbook Sketch, first half of the 1960s, blue pen on paper 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



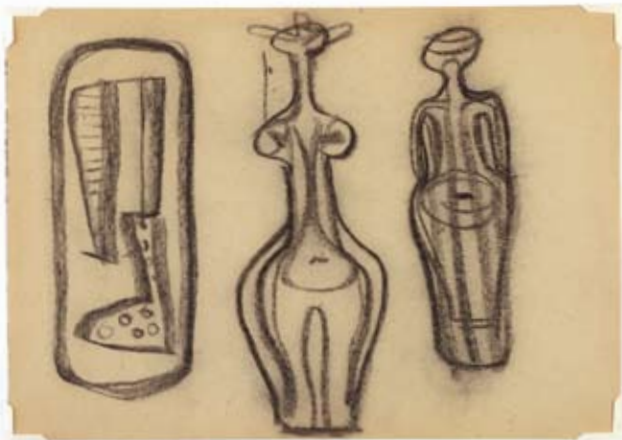
Sketchbook Sketch, first half of the 1960s, blue pen on paper 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook: G2545 (blok)/3 (fantasmagoric figures, including „comb-man“, 4 concepts; sketchbook from 1960-1965)



Sketch, first half of the 1960s, black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: 2545 (blok)/2 (a figure holding a child - two sketches; sketchbook from 1960-1965)



Sketchbook Sketch, first half of the 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



G. 2544/3

Sketch, 1950s/1960s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/3 (3 designs for ceramic sculptures, including *Pregnant Woman*; sketchbook from 1959-1962)



G. 2544/13

Sketch, first half of the 1960s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/13



G. 2544/8

Sketch, 1950s/1960s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/8 (3 variations on the theme of a man carrying a plank with ceramic pots over his head; sketchbook from 1959-1962)



G. 2544/14

Sketch, 1950s/1960s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/14 and 13 (the figure and face of *The Crucified*; sketchbook from 1959-1962)



G. 2544/6

Sketch, 1950s/1960s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/6 (fantasia on the theme of fishermen hanging nets. Sketchbook from 1959-1962)



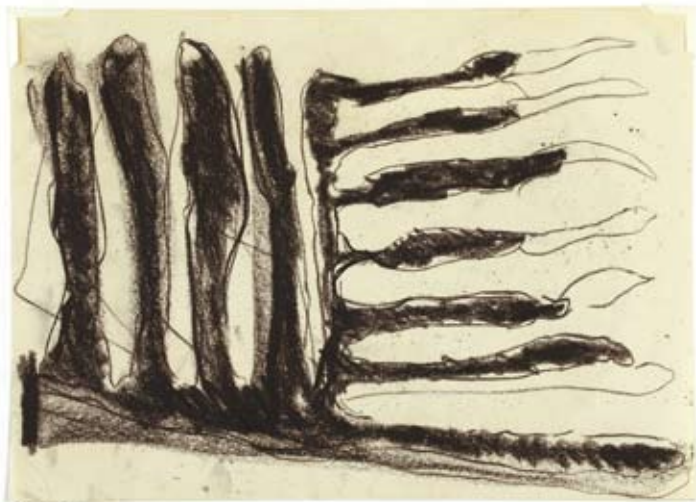
G. 2544/7

Sketch, 1950s/1960s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/7 (two designs on the theme of boat carriers, one for the sculpture *Argonauts* and one for the *Old Man (The Old Man and the Sea)*; sketchbook from 1959-1962)



G. 2544/9

Sketch, 1950s/1960s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2544/9 (variation on the theme of a man carrying a plank with ceramic pots over his head; sketchbook from 1959-1962)



Sketch, first half of the 1970s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2546/18 (abstract, forking form)



Sketch, first half of the 1970s, black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2546/17 (abstract design, „floating“ on three points, a metaphor for a dancing)



Sketch, 1960s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2546/10 (design for three non-literal, totemic figures)



Sketch, 1974, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2592 (sketch from a greater series of works, signed by the artist with a monogram HB and dated: 3 III 74 r.)



Sketch, 1960s/1970s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/18



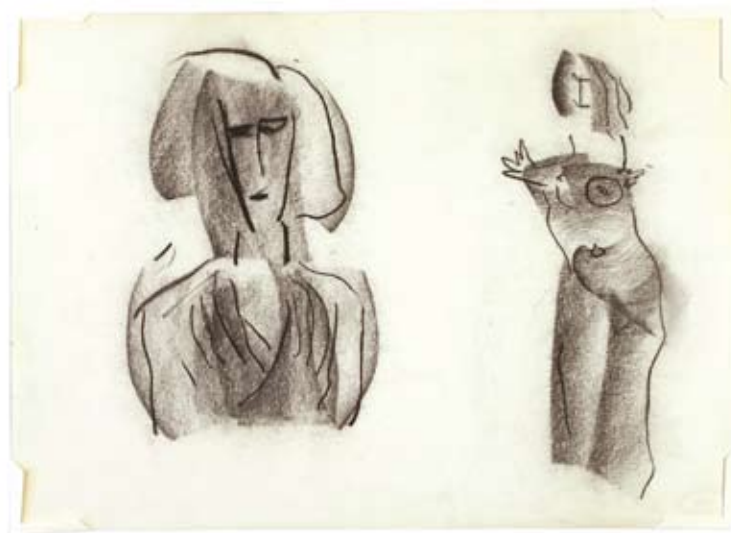
Sketch, 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/1



Sketch, 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/2



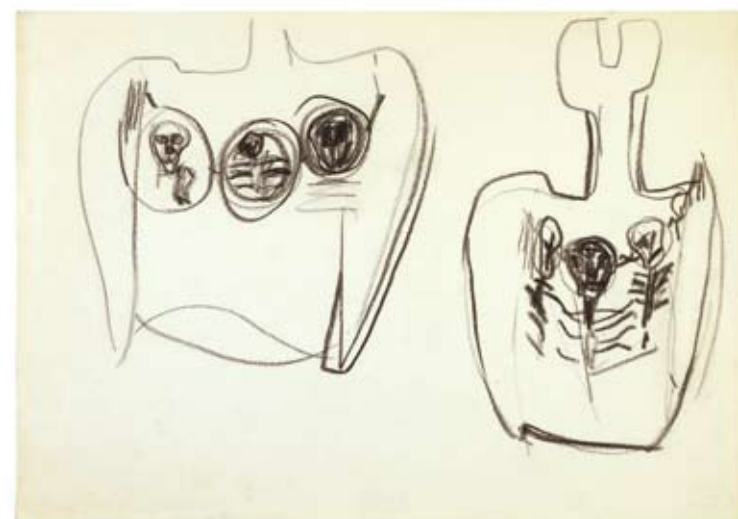
Sketch, 1960s/1970s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/10



Sketch, 1960s/1970s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/9



Sketch, 1969, blue crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G.2568



Sketch, 1960s/1970s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G.1559 (two fantasmagoric female busts with turpistic necklaces)



Sketch, 1976, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2549/4 (7 designs for sculptures, including *Constancy* and *Hand*; sketchbook 1976)



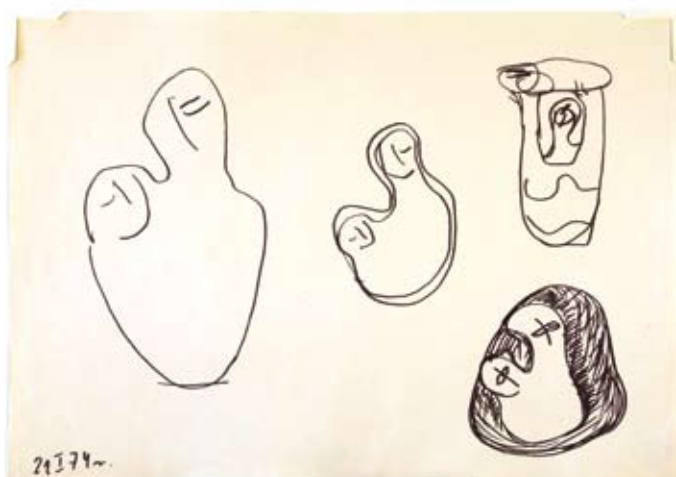
Sketch, 1976, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2549/1 (figurative and a hand motifs - 4 sketches; sketchbook 1976, one of the sketches signed: 27 VII 1976)



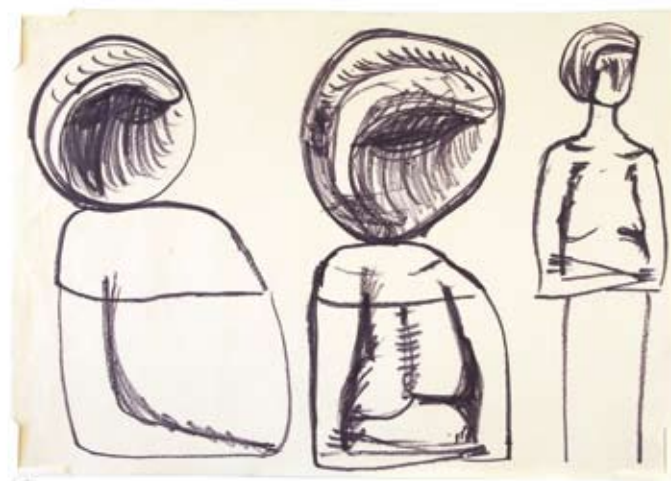
Sketch, first half of the 1960s, dated: 26 VIII 66, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G1560



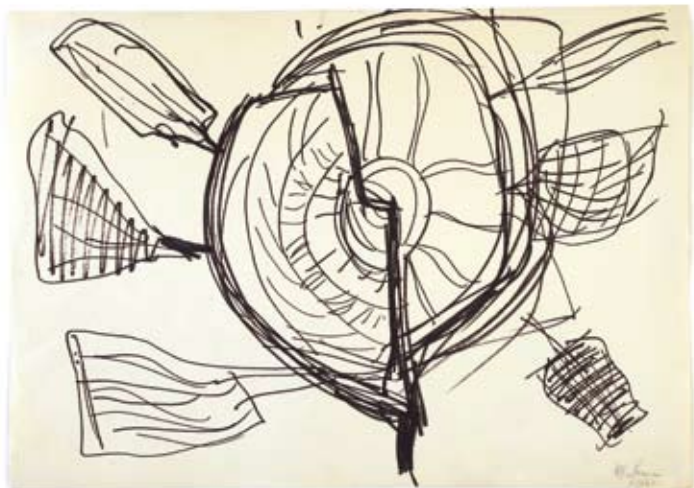
Sketch, 1976, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2549/2 (*Masked Face* and 4 designs of the sculpture; sketchbook 1976)



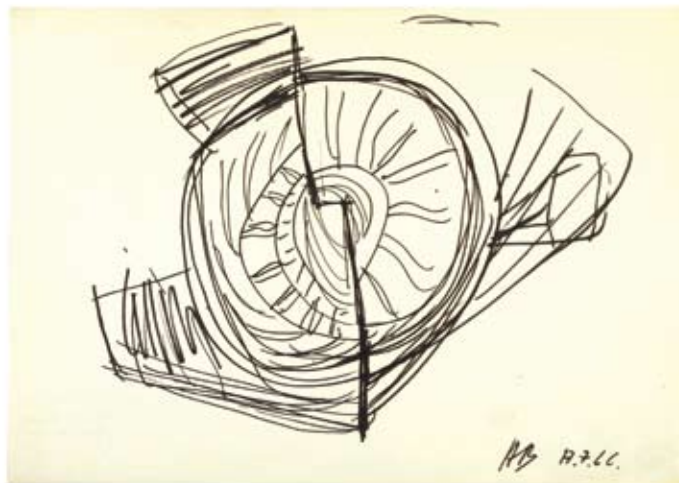
Sketch, 1974, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G562



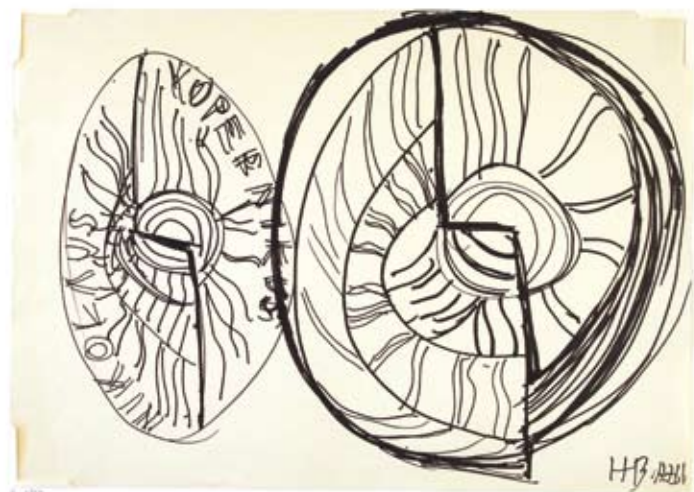
Sketch, first half of the 1960s, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G1561 (three figures, two fantasmagoric - with large heads)



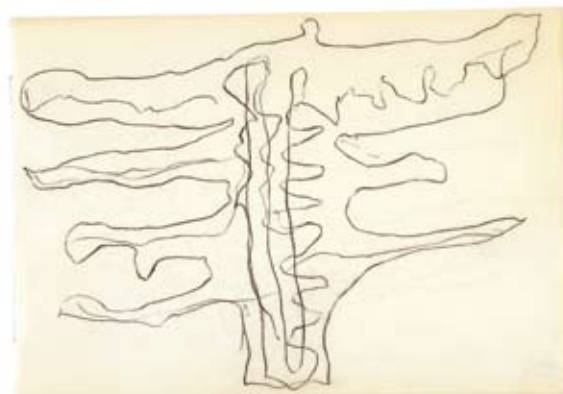
Sketch, 1966, felt-tipped pen on paper, 29,3 × 21,1 cm, in the possession of GZG BUMK, inventory no. on the back: G1566 (design sketch for *Cosmogony*)



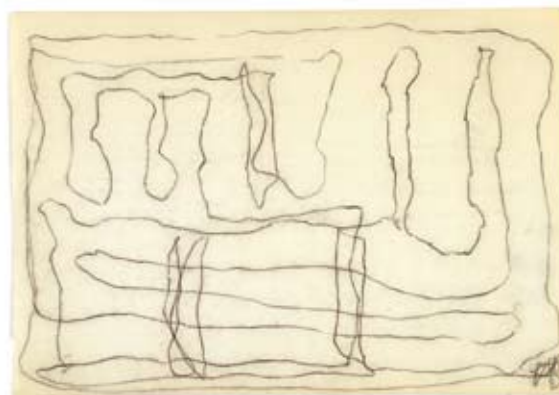
Sketch for the sculpture *Whirling Sun* from the *Cosmogony* series, 1966, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2585



Sketch, 1966, felt-tipped pen on paper, 29,3 × 21,1 cm, in the possession of GZG BUMK, inventory no. on the back: G1567 (*Copernicus*)



Sketch, first half of the 1970s, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2551/21 (a form drawn with a wavy line - variant II)



Sketch, first half of the 1970s, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2551/4 (a form drawn with a wavy line - variant I)



Sketch for the sculpture *Whirling Sun* from the *Cosmogony* series, 1970s, made in Suchedniów (visible traces of wet clay droplets on the paper's surface), black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2586



Sketch, first half of the 1970s, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2551/1 (two separate areas composed with spontaneously applied, aleatoric lines)



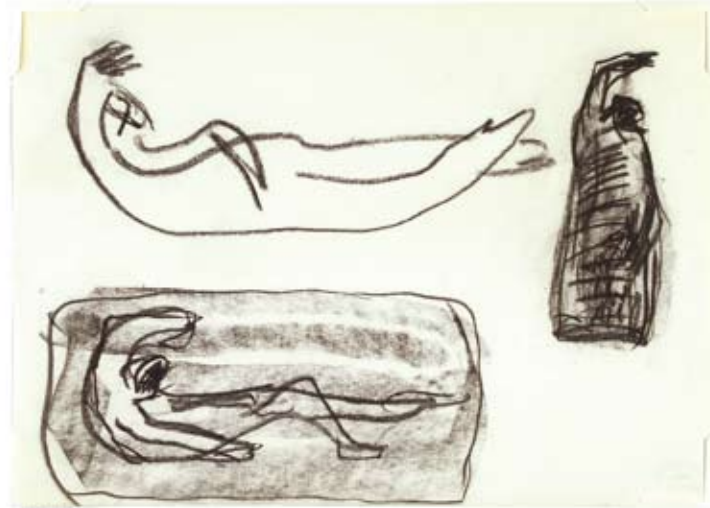
Sketch, 1968, [wrong year - 1698 - inscribed by mistake: 69 instead of the correct 96], blue ink on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2565 (two stylized heads of Copernicus)



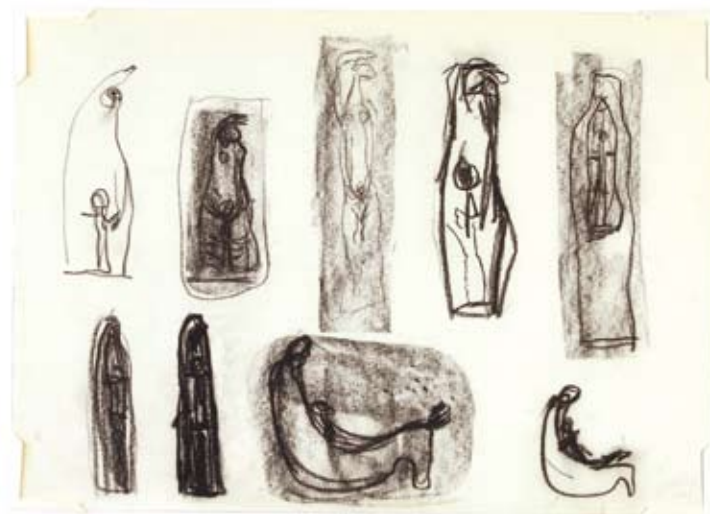
Sketch, 1968, blue ink on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2564 (two heads of Copernicus – part of a larger series of Copernican sketches from 8 VIII 1968)



Sketch, 1960s, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/19 (*Angel or Nike*)



Sketch, around 1962, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/30 (designs for elongated figurative representations)



Sketch, around 1962, charcoal based black crayon on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/31



Sketch, 1972, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2588



Sketch, 1960s/1970s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/12



Sketch, around 1962, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/32



Sketch, first half of the 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/25 (*Boat Carriers*)



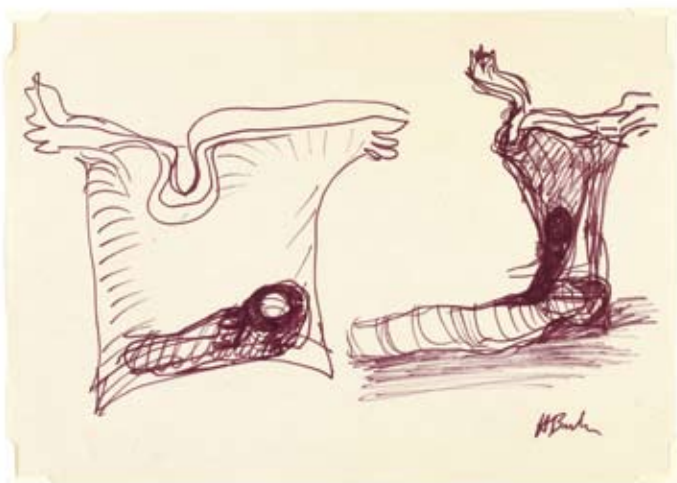
Sketch, first half of the 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/27 (*Boat Carriers* – two groups and two designs for a plaquette)



Sketch, around 1962, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/24



Sketch, around 1962, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/29



Sketch, first half of the 1980s, felt-tipped pen on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G30700/5 (two variants of the *Mourning Woman*)



Sketch, first half of the 1970s, black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2551/2 (two separate areas composed with spontaneously applied, aleatoric lines)



Sketch, first half of the 1960s, black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/4 (navigator's figure and the horizon)



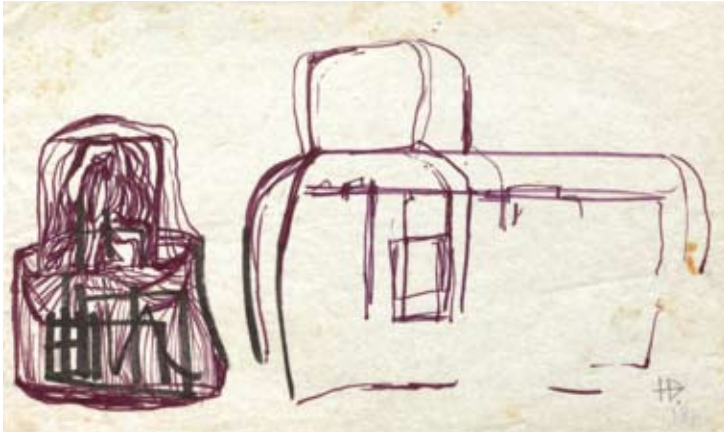
Sketch, first half of the 1960s, charcoal based black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2548/6 abstract composition inspired by sails, polygonal shape)



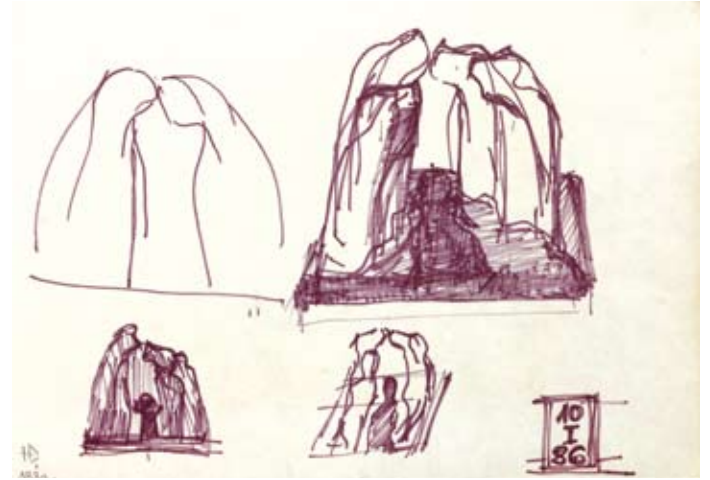
Sketchbook Sketch, first half of the 1960s, crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



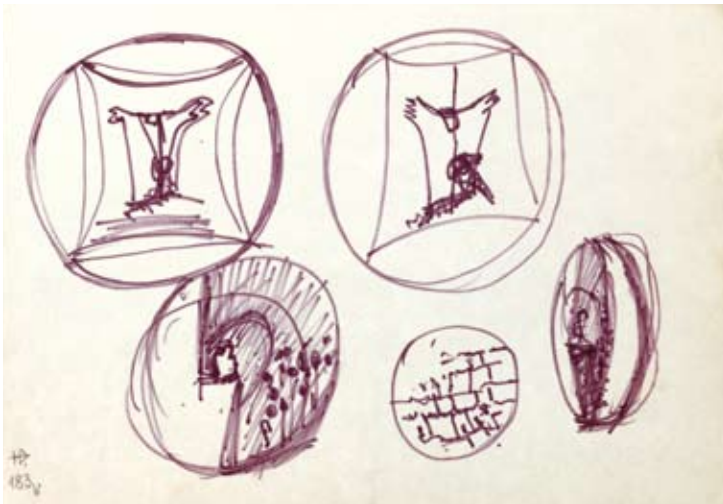
Sketchbook Sketch, first half of the 1960s, black crayon on paper, 29,9 x 21,2 cm, in the possession of GZG BUMK, inventory no. on the back of the sketchbook



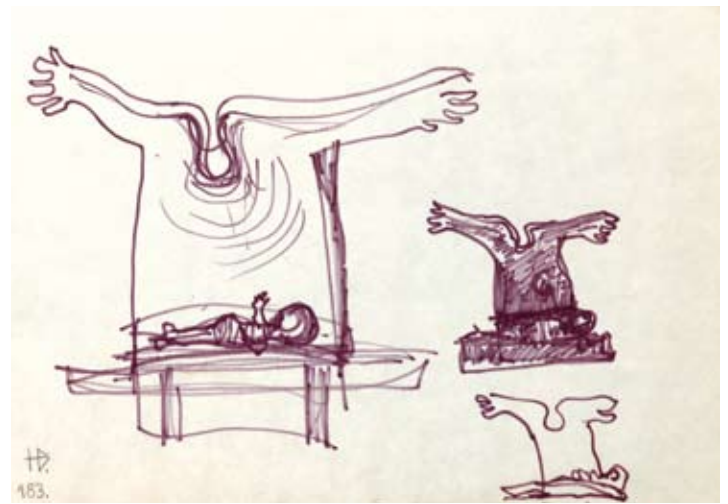
Sketch No. 181, second half of the 1980s, felt-tipped pen on paper, 17,5 x 29,6 cm, in the artist's possession



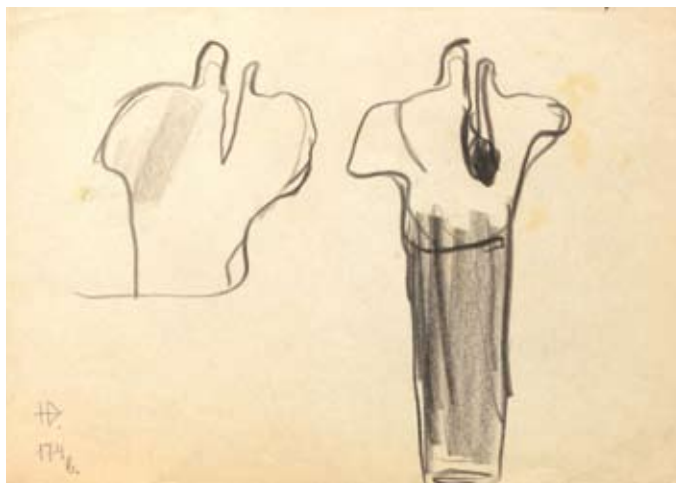
Sketch No. 183 a, 1986, felt-tipped pen on paper, 22,3 x 32,3 cm, in the artist's possession



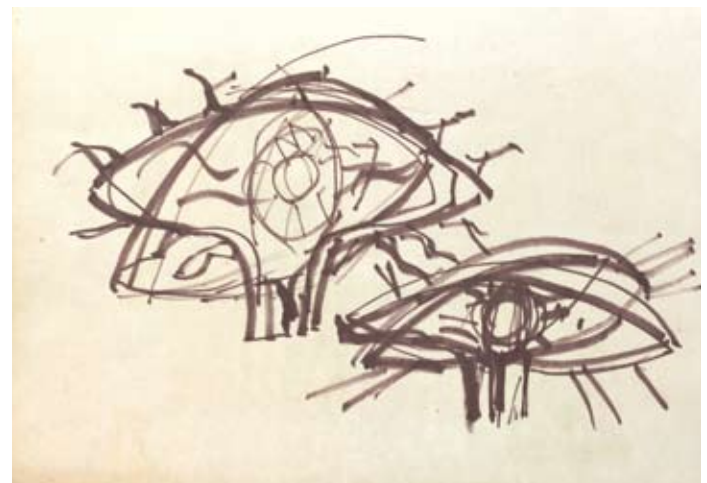
Sketch No. 183 b, 1986, felt-tipped pen on paper, 22,3 x 32,3 cm, in the artist's possession



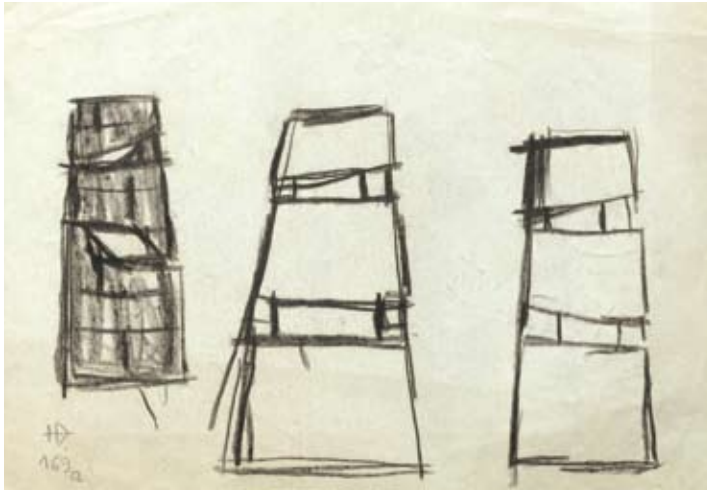
Sketch No. 183, 1986, felt-tipped pen on paper, 22,4 x 32,3 cm, in the artist's possession



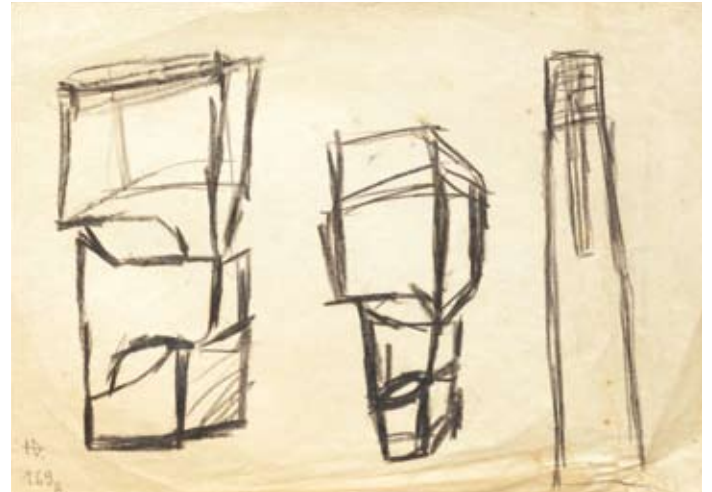
Sketch No. 174 b, 1960s, crayon on paper, 20,6 x 29,2 cm, in the artist's possession



Sketch No. 184, 1960s, felt-tipped pen on paper, 22,4 x 32,4 cm, in the artist's possession



Sketch No. 169 a, 1960s, crayon on paper, 20,6 x 29,8 cm, in the artist's possession



Sketch No. 169 b, 1960s, crayon on paper, 20,9 x 29,5 cm, in the artist's possession



Sketch No. 169 c, 1960s, crayon on paper, 20,2 x 29,5 cm, in the artist's possession



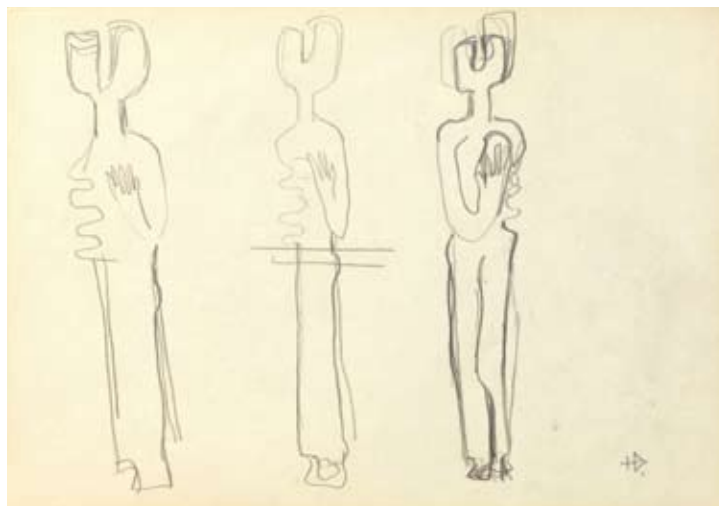
Sketch No. 161, beginning of the 1960s, pen on paper, 20,7 x 29,3 cm, in the artist's possession



Sketch No. 56, 1987, pen on paper, 29,5 x 20,9 cm, in the artist's possession



Sketch No. 167, 1950s/1960s, crayon on paper, 28,7 x 20 cm, in the artist's possession



Sketch No. 197 c, first half of the 1960s, pencil on paper, 20,4 x 29,3 cm, in the artist's possession



Sketch No. 256, 1960s, crayon on paper, 28,8 x 21 cm, in the artist's possession



Sketch No. 202 a, first half of the 1960s, crayon on paper, 35 x 26,7 cm, in the artist's possession



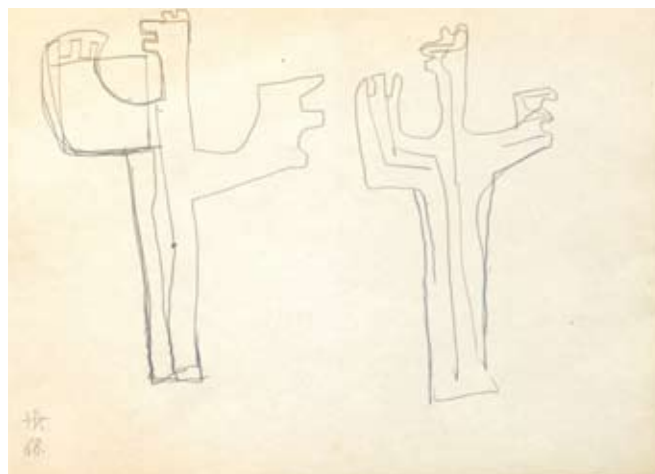
Sketch No. 184 a, 1960s, ink on paper, 29,3 c 20,9 cm, in the artist's possession



Sketch No. 205, 1960s, ink on paper, 29,3 c 20,7 cm, in the artist's possession



Sketch No. 230, 1960s, crayon on paper, 24,5 x 34 cm, in the artist's possession



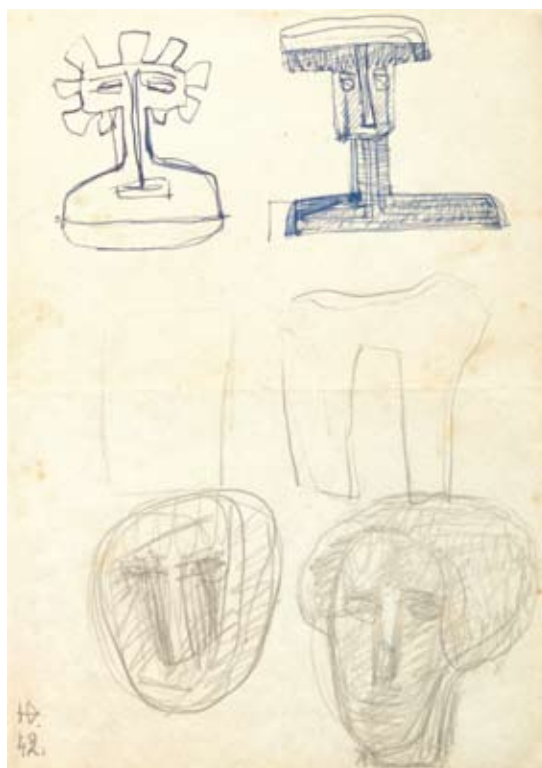
Sketch No. 68, first half of the 1960s, ink on paper, 21 x 28,9 cm, in the artist's possession



Sketch No. 67, second half of the 1960s (includes a design for the sculpture *Dawn* from 1965), ink on paper, 21 x 28,9 cm, in the artist's possession



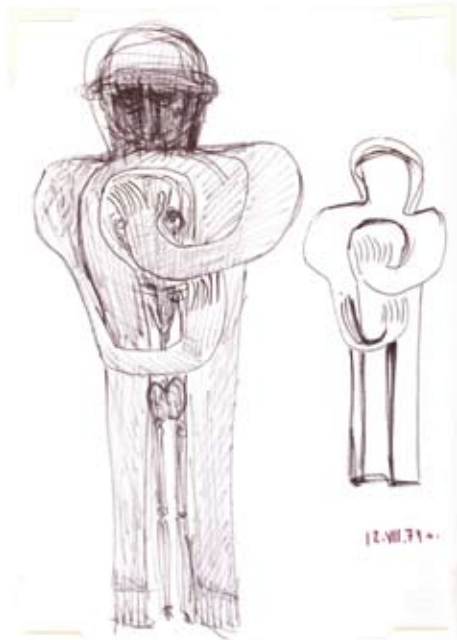
Sketch No. 223, 1965, ink on paper, 24 x 33,5 cm, in the artist's possession



Sketch No. 42, second half of the 1960s, pencil, ink on paper, 21,2 x 29,5 cm, in the artist's possession



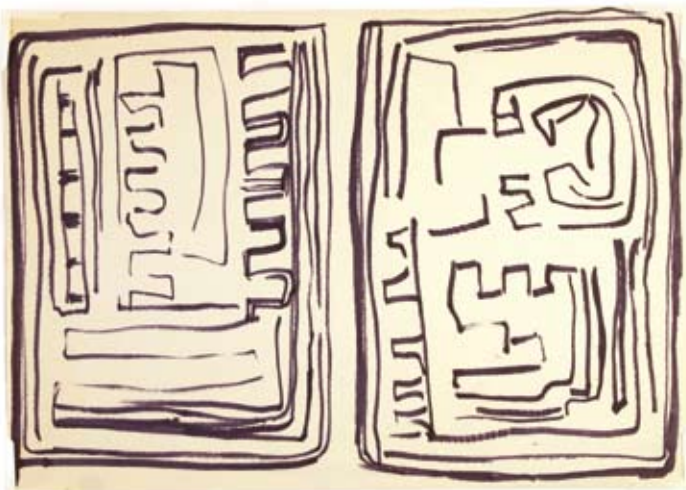
Sketch No. 40, second half of the 1960s, pen on paper, 18,3 x 12,1 cm, in the artist's possession



Sketch, 1971, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G2597



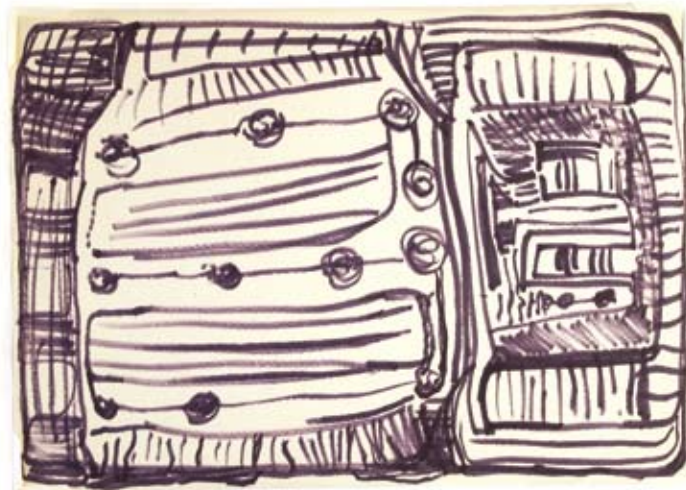
Sketch, 1974, black, thin felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G563



Sketch, first half of the 1960s, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G1558 (two abstract compositions, resembling labyrinths)



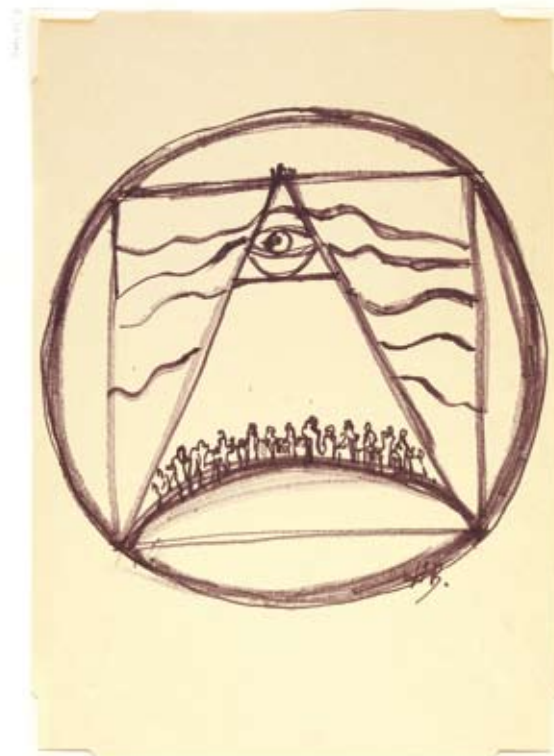
Sketch, 1974, felt-tipped pen on paper, 29,3 × 21,1 cm, in the possession of GZG BUMK, inventory no. on the back: G2593



Sketch, 16 VIII 1966, black felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G1556 (abstract composition)



Sketch, 1985, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G30700 (from the series *Eye of Providence I*)



Sketch, 1987, felt-tipped pen on paper, 29,9 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G30700 (from the series *Eye of Providence I*)



Sketch, 1987, felt-tipped pen on paper, 29,3 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G30700/1 (a metaphor for humanity in a red-and-black circle)



Sketch, 1985-1987, felt-tipped pen on paper, 29,3 × 21,2 cm, in the possession of GZG BUMK, inventory no. on the back: G30700 (from the series *Epitaph*, 1985-1987)



Sketch No. 52, 1987, felt-tipped pen on paper, 29,8 x 20,9 cm, in the artist's possession



Sketch No. 51, 1987, felt-tipped pen on paper, 29,8 x 20,9 cm, in the artist's possession



Sketch No. 29, 1987, felt-tipped pen on paper, 29,8 x 20,9 cm, in the artist's possession



Sketch No. 28, 1987, felt-tipped pen on paper, 29,8 x 20,9 cm, in the artist's possession



Sketch No. 27, 1987, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



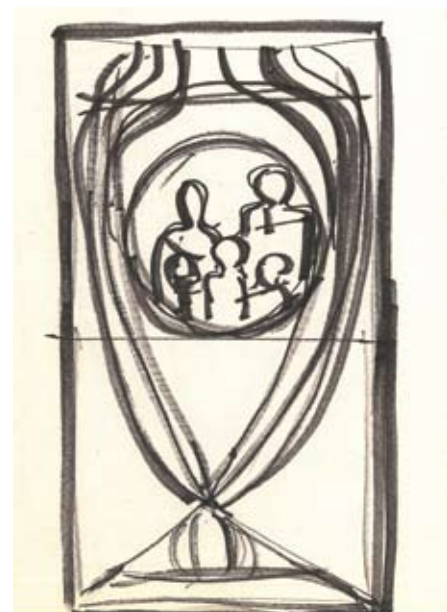
Sketch No. 25, 1987, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



Sketch No. 24, 1987, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



Sketch No. 26, 1987, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



Sketch No. 23, 1987, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



Sketch, 1985, felt-tipped pen on paper,
29,8 x 20,9 cm, in the artist's possession



Sketches, 1960s, felt-tipped pen on paper, in the artist's possession



Sketch from the series „Mother's Care“, late 1960s, crayon on paper, in the artist's possession



Sketch, late 1960s, felt-tipped pen on paper, in the artist's possession



Charon nowadays from the series „Threat”, 1987, felt-tipped pen on paper, 42 x 29 cm, in the artist's possession, photography by Andrzej R. Skowroński



The Last from the series „Threat”, 1987, felt-tipped pen on paper, 42 x 29 cm, in the artist's possession, photography by Andrzej R. Skowroński



Atomic Female Spider from the series „Threat”, 1987, felt-tipped pen on paper, 42 x 29 cm, in the artist's possession, photography by Andrzej R. Skowroński

Hanna Brzuszkiewicz

Tworzywo i Tchnienie

[Material and Breath]

28 I - 28 V 2023

District Museum in Toruń



From left to right: *Blooming Galaxy*, about 1973; *Penetration II*, 1973; *Vase*, 1960s (Nicolaus Copernicus University Library in Toruń); *Portrait of Mrs. Z*, 1965 (National Museum in Wrocław).

Photograph by Krzysztof Deczyński





From left to right: *Little Horse*, 1961 (District Museum in Toruń); *Spacetree I* and *Spacetree II*, 1980; *Vase with Double Openwork*, early 1960s; *Blooming Galaxy*, about 1973.

Photograph by Krzysztof Deczyński





From left to right: *Whirling Sun* from the series "Cosmogonies", 1st half of the 1970s (Museum of Porcelain in Wałbrzych); in a glass display case: *Nicolaus Copernicus*, 1966 (District Museum in Toruń); *Birds Taking Off* - sketch, around 1975; *Wayside* - sketch, 1980; *The Unloved*, 1960s; *Blooming Galaxy*, 1991 (District Museum in Toruń); *Little Horse*, 1961 (District Museum in Toruń), *Spacetree I*, 1980.

Photograph by Krzysztof Deczyński





From left to right: *Copernicus*, 1971 (Nicolaus Copernicus University Library in Toruń); *Drawing with Tree*, early 1950s; *The Winged Autumnal*, 1974 (District Museum in Toruń); *Cosmogony I*, 1973.



From left to right: *Duo*, 1970s; *Argonauts*, 1962; *Argonauts*, 1970 (blue); *Eye of Blue*, 1980; *Sketches*, first half of the 1970s (Nicolaus Copernicus University Library in Toruń); *Copernicus*, 1971 (University Library in Toruń); *Drawing with Tree*, early 1950s; *Cosmogony I*, 1973; *The Winged Autumnal*, 1974 (District Museum in Toruń).

Photographs by Krzysztof Deczyński



From left to right: *The Unloved*, 1960s; *Vase*, 1960s; *Little Horse*, 1961 (District Museum in Toruń); *Spacetree I* and *Spacetree II*, 1980; *Vase with Double Openwork*, early 1960s; *Blooming Galaxy*, about 1973.



From left to right: Sketches, first half of the 1970s (Nicolaus Copernicus University Library in Toruń), *Copernicus*, 1971 (Nicolaus Copernicus University Library in Toruń); *Drawing with Tree*, early 1950s.



From left to right: *Eye of Blue*, 1980; Sketches, first half of the 1970s (Nicolaus Copernicus University Library in Toruń); *Copernicus*, 1971 (University Library in Toruń); Drawing with Tree, early 1950s; *Cosmogony I*, 1973; *The Winged Autumnal*, 1974 (District Museum in Toruń); *Whirling Sun* from the series "Cosmogonies", 1st half of the 1970s (Museum of Porcelain in Wałbrzych); in a glass display case: *Nicolaus Copernicus*, 1966 (District Museum in Toruń); *Birds Taking Off* - sketch, around 1975; *Wayside* - sketch, 1980.

Photograph by Krzysztof Deczyński





From left among others: *Argonauts*, 1970 (blue); *Argonauts* 1962; *Epicentre II*, 1970s; *Conductor and the Choir*, 1969 (Museum in Grudziądz); Drawing sketches, 1950s/1960s; *Dancing Eurydices*, 1965 (District Museum in Toruń).

Photograph by Krzysztof Deczyński





From left among others: *Mask*, around 1960 (Museum in Grudziądz); *Duo*, 1970s; *Birth of a Sun*, 1967 (District Museum in Toruń); *Athena's Head*, late 1960s; *Dawn*, 1965 (Museum in Grudziądz); *Cleopatra* – sketch, circa 1960; *Kitty*, 1965, *Memento*, 2001; *Trauma*, 2000 (District Museum in Toruń).

Photograph by Krzysztof Deczyński





From left to right: *Birth of a Sun*, 1967 (District Museum in Toruń); *Drawings with Copernicus; Nicolaus Copernicus*, 1966; *Untamed Star*, 1974, (District Museum in Toruń).

Photographs by Krzysztof Deczyński



From left to right: *Drawing Mask* 1960s; *Mask*, 1960s (Museum in Grudziądz); *Duo* 1970s; *Birth of a Sun*, 1967 (District Museum in Toruń).



From left among others: Drawings 1960s, *Dragons*, 1962, (District Museum in Toruń); *Ernest Hemingway*, first half of the 1960s; *Little People*, 1956- 1957; *Trio - Vases*, around 1960.



From left to right: *Postradiation*, 1965, fireclay (collection of Paulina Bolinowska); Drawings 1960s; *Prophet*, 1st half of the 1960s; *Blooming Galaxy II*, early 1990s; *Burning Galaxy*, 1980 (District Museum in Toruń).



From left among others: *Kitty*, 1965;
Wayside II, 1980s; Drawings 1960s-1970s;
Athena's Head, 1960s; *Dawn*, 1965 (Museum in Grudziądz);
The Prophet, around 1965; *Little People II – Girls*, around 1957.

Photograph by Krzysztof Deczyński







From left among others: *Athena's Head*, 1960s;
Dawn, 1965 (Museum in Grudziądz); *King Ghost*, 1975;
Dragons, 1962 (District Museum in Toruń); Drawings
1950s-1980s; *Ernest Hemingway*, first half of the 1960s.

Photograph by Krzysztof Deczyński



From left among others: *Conductor and the Choir*, 1969 (Museum in Grudziądz); in a glass display case, early ceramics 1950s and 1960s; *King Ghost*, 1975; *Dragons*, 1962 (District Museum in Toruń); Drawings 1950s-1980s; *Ernest Hemingway*, first half of the 1960s.

Photograph by Krzysztof Deczyński





From left among others:
Ernest Hemingway, first half of the 1960s;
Portrait of a Girl, 1951; *Prometheus*, 1972
(District Museum in Toruń); Drawings 1950s-2000s.

Photograph by Krzysztof Deczyński





From left among others: *Kitty*, 1965;
Untamed Star, 1974 (District Museum in Toruń);
Mask, 1960 (Museum in Grudziądz);
Ernest Hemingway, first half of the 1960s.

Photograph by Krzysztof Deczyński





From left to right: *Epitaph*, 1965/1966 (State Museum at Majdanek in Lublin); *Closed Circle*, first half of 1960s; *Sacrum*, beginning of XXI century; *Mothers' Care*, 1971–1972 (State Museum at Majdanek in Lublin); Drawings 1950s–1990s; *Kneeling Person*, 1970.

Photograph by Krzysztof Deczyński





From left to right: *Bird's-eye View of the Camp*, 1975;
Epitaph, 1965/1966 (State Museum at Majdanek in Lublin);
Closed Circle, first half of 1960s; *Sacrum*, beginning of XXI century.

Photograph by Krzysztof Deczyński





From left to right: *Kneeling Person* 1970, *The Crowning (Crucifixion)*, 1980; *Effulgent*, 1980s; Drawings 1960s-2000s; *Warsaw* 1945, 1965.

Photograph by Krzysztof Deczyński





From left to right: Drawings 1960s-2000s; *Kneeling Person* 1970, *The Crowning (Crucifixion)*, 1980; *Effulgent*, 1980s; Drawings 1960s-2000s.

Photograph by Krzysztof Deczyński







From left to right: *The Crowning (Crucifixion)*, 1980; *Effulgent*, 1980s; *Kneeling Person* 1970; Drawings 1960s-2000s; *Warsaw 1945, 1965*; *Prometheus*, 1972 (District Museum in Toruń.

Photograph by Krzysztof Deczyński





From left to right: *Heliocentrism*, 1970-1971 (District Museum in Toruń); poster of the exhibition with *Portrait of Mrs. Z* from 1965 (National Museum in Wrocław), photo on the poster: Czesław Kuchta, poster design: Miłosz Thiede.

Photograph by Krzysztof Deczyński



The opening of the "Hanna Brzuszkiewicz. Material and Breath" exhibition, January 27, 2023.

In the center: Prof. UMK Hanna Brzuszkiewicz greeting Prof. UG Magdalena Howorus-Czajka.
In the background: Aleksandra Mierzejewska - Director of the District Museum in Toruń
and Anna Kroplewska-Gajewska - co-curator of the exhibition.

Photographs by Krzysztof Deczyński



Aleksandra Mierzejewska - Director of the District Museum in Toruń, is officially opening the exhibition. In the front row, from the left: Beata Garret and Jacek Kutya (former students of Professor Hanna Brzuszkiewicz at the Sculpture and Ceramics Studio, the Nicolaus Copernicus University in Toruń).







Photograph by Krzysztof Deczyński



Dorota Grubba-Thiede
(co-curator of the exhibition)
delivering the introductory speech.

Photographs by Krzysztof Deczyński



From the left, among others:
Aleksandra Mierzejewska - Director of the District Museum in Toruń, Prof. UMK Hanna Brzuszkiewicz,
Krzysztof Czajka, Prof. UG Magdalena Howorus-Czajka, Czesława Guć (sculptress), Ewa Jula (a friend of the artist),
Lidia Gerc (from the Prints Section of the University Library), Mi MiAestas (co-author of the exhibition design).



Czesława Guć's memories of her sculpture studies under Barbara Bieniulis-Strynkiewicz and Hanna Brzuszkiewicz at the Faculty of Fine Arts in the 1970s. From the left, seated: Prof. Andrzej Wojciechowski (sculptor and pioneer of art therapy in Poland).



Professor Hanna Brzuszkiewicz welcomes guests, explaining the philosophy of her art.

A speech about the work of Hanna Brzuszkiewicz delivered by Prof. UG Magdalena Howorus-Czajka who wrote the introduction to the artist's monograph.



Guests viewing the exhibition "Hanna Brzuszkiewicz. Material and Breath", arranged in the temporary exhibition hall on the second floor of the Old Town Hall - District Museum in Toruń, January 27, 2023.

Photographs by Krzysztof Deczyński





Guests viewing the exhibition "Hanna Brzuszkiewicz. Material and Breath", arranged in the temporary exhibition hall on the second floor of the Old Town Hall - District Museum in Toruń, January 27, 2023.

Photographs by Krzysztof Deczyński





Guests viewing the exhibition "Hanna Brzuszkiewicz. Material and Breath", arranged in the temporary exhibition hall on the second floor of the Old Town Hall - District Museum in Toruń, January 27, 2023.

Photograph by Krzysztof Deczyński





Guests viewing the exhibition "Hanna Brzuszkiewicz. Material and Breath", arranged in the temporary exhibition hall on the second floor of the Old Town Hall - District Museum in Toruń, January 27, 2023.

Photograph by Krzysztof Deczyński





The sculpture entitled *Argonauts* (1970) is viewed by Prof. UMK Krzysztof Mazur and artist Matylda Sutula.



From left: Anna Kroplewska-Gajewska - head of the Polish and European Art Department in District Museum in Toruń and co-curator of the exhibition, Prof. UMK Hanna Brzuszkiewicz, Dorota Grubba-Thiede - co-curator of the exhibition (ASP Gdańsk), Mi MiAestas (Maja Zgirska).

Photographs by Krzysztof Deczyński



From left: Prof. UMK Hanna Brzuszkiewicz, Andrzej Skowroński - outstanding photographer.

From left: Alicja Marika Lubowicka, Prof. UMK Hanna Brzuszkiewicz, Michał Kłosiński - Curator of the Nicolaus Copernicus House (Section of the District Museum in Toruń).



From left: Mi MiAestas (Maja Zgirska) - co-author of the exhibition arrangement, Dorota Grubba-Thiede, Justyna Laskowska - head of the Promotion Department in District Museum in Toruń, Prof. UMK Hanna Brzuszkiewicz, Natalia Golińska with a child and Agata Jastrzębska from District Museum in Toruń.







The exhibition "Hanna Brzuszkiewicz. Material and Breath", arranged in the temporary exhibition hall on the second floor of the Old Town Hall - District Museum in Toruń, January 27, 2023.

Photographs by Krzysztof Deczyński

LIST OF ABBREVIATIONS

AIC (AIC/IAC) – International Academy of Ceramics
BWA – Art Exhibitions Office
CBWA – Central Office of Artistic Exhibitions
CRP – Centre of Polish Sculpture in Orońsko
CSW – Centre for Contemporary Art
M.D.M. – Marszałkowska Residential District
MG – Museum in Grudziądz
MNWr – National Museum in Wrocław
MOT – District Museum in Toruń
OWR – National Sculpture Exhibition
PGS – State Gallery of Art
PWRN – Presidium of the Provincial National Council
UMK – Nicolaus Copernicus University in Toruń
WSP – Faculty of Fine Arts
ZPAP – Association of Polish Visual Artists
ZPAR – Association of Polish Sculptors

Technical abbreviations:

bibliog. - bibliography
cat. – exhibition catalogue
ch., chs. - chapter(s)
ed. – edited by, editor(s)
et al. - and others
n. pag. - no pagination
no. – number
pic. – picture
p. – page
pp. - pages
pos. – position in a catalogue
pub. - publisher
trans. – translator
vol. - volume

LIST OF BIBLIOGRAPHIC ABBREVIATIONS

Mezinárodní výstava keramiky, Praha 1962
Mezinárodní výstava keramiky [International Exhibition of Contemporary Ceramics], AIC Praha – Prague 1962.
Turwid 1963
Turwid Marian, *Rzeźby Hanny Brzuszkiewicz*, „Przegląd Artystyczny”, 1963, no. 5 (15).
Wystawa Plastyków Toruńskich 1963
Wystawa Plastyków Toruńskich. Malarstwo, rzeźba, grafika, Galeria Sztuki M.D.M. in Warsaw 7–19 I 1963, Warszawa 1963.
Gardzielewski 1964
Wystawa 20 lat PRL w twórczości plastycznej, ed. Zygfryd Gardzielewski, ZPAP, BWA in Toruń, Toruń November 1964.
Matusińska, Mitschein 1964
Wystawa ogólnopolska tkaniny, ceramiki i szkła, ed. Maria Matusińska, Barbara Mitschein, ZPAP, CBWA, „Zachęta”, Warsaw 1964.
Wystawa 20 lat PRL w twórczości 1964
Wystawa 20 lat PRL w twórczości plastycznej, ZPAP, BWA in Toruń, Toruń November 1964.
Florczak 1964
Zbigniew Florczak, *Scenariusz Toruński*, „Kultura” Warsaw 1964, no. 27 (5 July).
Warszawa w sztuce 1965
Warszawa w sztuce, CBWA, Zachęta, Warsaw 1965.
8. *Concorso internazionale* Perugia 1966
8. *Concorso internazionale della ceramica*: Gualdo Tadino, 24 luglio – 31 agosto 1966, catalogo della mostra / exhibition catalogue, s.n., s.l. Perugia 1966/ [+ article: Frillici Piero, *Inaugurato a Gualdo Tadino l'8. Concorso d'arte ceramica*, in „Il Messaggero”, 25 luglio – July 1966].
Przeciw wojnie 1966
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Dorota Grubba-Thiede, *Nurt figuracji w powojennej rzeźbie polskiej*, Polish Institute of World Art Studies, academic ed.: Jerzy Malinowski, ed. Grażyna Raj, Wydawnictwo Tako, Warszawa – Toruń 2016 (cover photo: Hanna Brzuszkiewicz, *Constancy* 1980 – photo: Andrzej Skowroński), pp. 4, 5, 14, 30, 34, 38, 93, 97, 99, 102, 173, 507, 517, 547, 563, 564, 565, 580.

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Magdalena Howorus-Czajka: *Rozdarcie – pęknięcie – pauza. Wobec prac Hanny Brzuszkiewicz*, [in:] Dorota Grubba-Thiede, *Hanna Brzuszkiewicz – Tworzywo i Tchnienie*, academic ed., curators: Dorota Grubba-Thiede, Anna Kroplewska Gajewska, reviewers: prof. Jerzy Malinowski, prof. Lechosław Lamerski, District Museum in Toruń, Toruń 2023.

Filmography, netography, links

Hanna Brzuszkiewicz, the interview with the artist led by Cezary Lisowski, presented at the exhibition entitled: „Wszechstronni Rzemieślnicy i Utalentowani Artysci. Spółdzielnia RZUT 1935–1996” June 12– October 18, 2015, CSW Znaki Czasu Toruń 2015, archives of the curators: Cezary Lisowski and Marta Kołacz.

Medytacje Fibonacciego + sztruksowy zając | wobec Katarzyny Kobro (1898–1951) [April–August, 2018], curator: Dorota Grubba-Thiede, a film from the series „Z archiwum Państwowego Galeria Sztuki w Sopocie: „zostań w domu – KulturaWCzasachPandemii” [accessed: <https://www.facebook.com/watch/?v=1151394898559000>].

„Tak – chciałam zobaczyć śnieg padający do góry [...]” – afirmatywność sztuki, Third lecture in the series „*Kształty jako strefy znaczeń*” as part of the ministerial program „Kultura w sieci2020”, Dorota Grubba-Thiede, 15 IX 2020 [accessed: <https://youtu.be/zaIX1F31Laaj>].

Hanna Brzuszkiewicz *Misterium – oprowadzanie autorskie po wystawie w Galerii Mariackiej ZPAK Okręg Gdański*, the interview with the artist led by: Grażyna Tomaszewska-Sobko – curator and Dorota Grubba-Thiede – curatorial collaboration, 15 VI 2021 [accessed: <https://youtu.be/tvAvvHhY3xM>].

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Stanisław Horno-Popławski i Horniani: Hanna Brzuszkiewicz, Janina Stefanowicz-Schmidt, Cultural Broadcast TVP Gdańsk, ed. Bożena Olechnowicz, 8 XI 2022 [accessed: https://gdansk.tvp.pl/64412045/hornopoplawski-i-horniani?fbclid=IwAR3Kz0KJM7GgZ3zTq5hXhVAYIHQJW_dVYzPmTP-4amoBghV_0iWULgs2oJ0].

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Iwona Muszytowska-Rzeszotek, *Człowiek, kosmos i próba ognia. Wystawa prac prof. Hanny Brzuszkiewicz*, Radio Pomorza i Kujaw, 29 I 2023, [accessed: <https://www.radiopik.pl/6,106909,czlowiek-kosmos-i-proba-ognia-wystawa-prac-prof-hanny-brzuszkiewicz>].

Urszula Guźlecka, *[Hanna Brzuszkiewicz] – Od 70 lat rzeźbi w glinie i szkłe oraz rysuje. „To wybitna artystka, ale i człowiek przez duże C”*, TVP3 Bydgoszcz, 19 II 2023, [accessed: <https://bydgoszcz.tvp.pl/66421272/wystawa-prac-hanny-brzuszkiewicz-muzeum-okregowe-w-toruniu>].

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„Rola Kontrola Kontra Rola” curator: Marek Rogulski, the Institute of Art Cybernetics in Gdańsk-Osowa, curatorial cooperation Dorota Grubba-Thiede, 2023 invitation to the exhibition, VII 2023, [accessed: <https://instituteofcyberneticsart.wordpress.com/>].

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Unpublished lectures

„Kapłanki Rzeźby” – o pionierstwie poszukiwań Zofii Baltarowicz-Dzielińskiej (1894–1970) oraz Danuty Dzielińskiej (1920–2010) w kontekście twórczości i organizacji Krakowskich Triennale Rzeźby Religijnej; lecture by Prof. Hanna Brzuszkiewicz and dr Dorota Grubba-Thiede at the academic conference „Wystawy i konkursy sztuki religijnej w XIX–XX wieku” organized by Centrum Dokumentacji Współczesnej Sztuki Sakralnej przy Wydziale Sztuki UR in collaboration with Instytut Historii Sztuki Katolicki Uniwersytet Lubelski. curator dr Grażyna Ryba, conference folder, Uniwersytet Rzeszowski, Rzeszów 2015.

„Horniani wobec sztuki sakralnej. Hanna Brzuszkiewicz, Irena Zabrocka, Anna Pietrowicz: rzeźbiarki z kręgu pracowni Stanisława Horno-Popławskiego”, lecture by Dorota Grubba-Thiede, at the academic symposium „Sztuka Współczesna we wnętrzach Sakralnych” organized by Instytut Historii Sztuki Uniwersytetu Gdańskiego, curators: Jacek Friedrich, Hubert Bilewicz, Jacek Bielak, symposium folder, IHS UG 2014.

Unpublished sources

Ex Libris dla Hanny Brzuszkiewicz, autor: Krzywka, Ryszard (1925–2009) – na kanwie rzeźby Hanny Brzuszkiewicz 1959, in the collection of Biblioteka Narodowa in Warsaw and Gabinet Zbiorów Graficznych Biblioteki Głównej UMK w Toruniu

Hanna Brzuszkiewicz, *Szkicowniki z lat 1959–1962* (29,5 × 21 cm), Gabinet Zbiorów Graficznych Biblioteka Uniwersytecka in Toruń.

Hanna Brzuszkiewicz, *Szkicowniki z lat 1959–1962, 1964–1965, 1966, 1965-1970, 1970–1973, 1970–1972, 1976, 1985–1987,*

(29,5 × 21 cm), with the use of charcoal, Gabinet Zbiorów Graficznych Biblioteka Uniwersytecka in Toruń.

Hanna Brzuszkiewicz, *Szkicowniki z lat 1960–1965* (29,5 × 21 cm), with the use of red and blue crayons, pencil, pen, etc., Gabinet Zbiorów Graficznych Biblioteka Uniwersytecka in Toruń.

Hanna Brzuszkiewicz, manuscripts from the artist's archive – dated to 1950s, up to 2021, made available to the exhibition curator.

Personal files of Hanna Brzuszkiewicz in: Archiwum Uniwersytetu Mikołaja Kopernika in Toruń, Archiwum ZPAP Okręg Toruński, Archiwum ZPAP Okręg Gdański, Archiwum ASP in Gdańsk, Archiwum Państwowe in Gdańsk, Dział Dokumentacji Zachęty NGS in Warsaw, Instytut Sztuki PAN in Warsaw.

Marian Stępak, Toruń Group 1958–1978, master's thesis written under the supervision of Dr. B. Mansfeld at the Nicolaus Copernicus University in Toruń, Toruń 1983, Nicolaus Copernicus University Archives, file no. 44613 – quoted after Anna Kroplewska-Gajewska (2025).

Hanna Brzuszkiewicz, narrations filmed between 2020 and 2022 by Dorota Grubba-Thiede.

Stanisław Horno-Popławski w 120. rocznicę urodzin i Horniarki: Hanna Brzuszkiewicz, Janina Stefanowicz-Schmidt, Irena Zabrocka, Maria Bor-Mysliborska, a display design in North Park near Stanisław Horno-Popławski Avenue in Sopot, as part of the program: „Rzeźba w Przestrzeni Publicznej dla Niepodległej 2022” realized by Centrum Rzeźby Polskiej w Orońsku. ed. Dorota Grubba-Thiede, collaboration: Maja Murawska and directors PGS in Sopot, Zbigniew Buski, since IV 2022 Eulalia Domanowska; tech. support: Andrzej Karolewicz, Miłosz Thiede; collaboration: Jolanta Ronczewska the daughter of Stanisław Horno-Popławski, Prof. Hanna Brzuszkiewicz, Prof. Janina Stefanowicz-Schmidt, Magdalena Olszewska, Wanda Oleksowicz, Prof. Magdalena Schmidt-Góra, families of Artists et al., documentation: PGS archives, Urząd Miasta Sopotu, Centrum Rzeźby Polskiej in Orońsko 2022.

LIST – SCULPTURES, BAS-RELIEFS, REALIZATIONS IN OPEN PUBLIC SPACES (SELECTION)

SCULPTURES

Iselle, early 1950s, unsigned, fired clay, height 28 cm, in the artist's possession.

White Angel, 1950s, unsigned, glazed ceramics, white glaze, 31 × 27 × 8 cm, in the artist's possession.

Portrait of a Girl, 1951, unsigned, ceramics, 31 × 30 × 34 cm, in the artist's possession.

Little Frog, 1956, glazed ceramics, (two-part sculpture, openable), 8 × 17 × 11 cm, in the artist's possession.

Infanta, 1957, unsigned, ceramics, matt glaze, 9 × 8 × 2 cm, in the artist's possession. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.

Foal, 1957, glazed ceramics, 9 × 11,8 × 4 cm, in the artist's possession. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag. Exhibition: PWSPP Gdańsk 1978.

Little Horse, 1957, signed underside: *HB*, glazed ceramics, 8 × 6 × 3 cm, in the artist's possession. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.

Little People, 1957, signed: *K/HD* lub *HB*, ceramics, 21 × 16,5 × 7 cm, acquired from the author in 2002, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/191/N. The sculpture is a creative paraphrase of the double vessels in which food was carried during the harvest – a kind of association game and evocation of the agricultural landscape. Exhibitions: Ceramika Kadyny, Kordegarda Warsaw 1957; Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.

Little People II, Kadyny 1957, signed: *K/H/B*, glazed ceramics, 21 × 16,5 × 7 cm, in the artist's possession, Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag. Exhibitions: PWSPP Gdańsk 1978, Gdańsk, Misterium ZPAP Gdańsk 2021, n. pag.

Little People II – Girls, circa 1957, signed: *H Brzuszkiewicz*, ceramics, 15 × 15,5 × 6,5 cm, in the artist's possession.

Little People III (white), Kadyny, 1957, signed: *K/HB*, glazed ceramics, 21 × 16,5 × 7 cm, in the possession of Jan Nawrocki.

Head, around 1957, unsigned, clay, 37,5 × 20 × 26 cm, in the artist's possession.

Steadfast, 1959, unsigned, cement, iron filings, 43 × 21 × 20 cm, in the artist's possession.

Mask, around 1960, unsigned, ceramics, h. 39 × 29 × 26 cm, acquired in 1964, the author's gift, in the collection of the Museum in Grudziądz, inventory no.: MG/Rz/50. Bibliog.: *Brzuszkiewicz*, *Wiśniewska* 1971, p. 25.

Kitty – sketch, 1960, unsigned, ceramics, 17 × 7,3 × 8 cm, in the artist's possession. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.

Kitty (II) – a sketch for the sculpture, early 1960s, terracotta, 10,2 × 4,2 × 4,8 cm, in the artist's possession.

Infanta II, 1960, glazed ceramics, 15 × 12 × 2,5 cm, private possession. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.

Little Camel, 1960, unsigned, glazed ceramics, 20 × 14,5 × 9 cm, in the possession of Tomasz Dziewicki.

Dancing Infanta, 1960, signed: *HB/1960*, glazed ceramics, 10,5 × 8 × 4 cm, in the artist's possession.

Rejected, early 1960s, white chamotte clay, 53 × 33 × 21 cm, in the artist's possession.

Closed Circle – a sketch for the sculpture, early 1960s, terracotta, 11 × 5,5 × 9 cm, in the artist's possession.

Closed Circle, first half of 1960s, unsigned, stoneware, 78 × 61 × 37 cm, in the artist's possession. Bibliog.: „Młoda Rzeźba” 1966, *Brzuszkiewicz*, MOT 1977, n. pag.

Nike, 1961, unsigned, ceramics, 38,5 × 30 × 17,5 cm, acquired in 1966, the author's gift, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/78/N. Bibliog.: *Plastyka toruńska 1966*, pos. (insert) 7, p. 7; Kroplewska-Gajewska 2008, p. 88, pic. p. 89; *Brzuszkiewicz*, MOT 1977, n. pag.; Turwid 1963, p. 50; Gardzielewski 1964, n. pag.; *Wystawa 20 lat PRL w twórczości 1964*.

Little Horse, 1961, unsigned, ceramics, 75 × 60 × 30 cm, acquired from the author in 1961, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/57/N. Bibliog.: *Wiśniewska*, *Brzuszkiewicz* 1963, pos. 2; Załęska – *Sprawozdania 1966*, p. 27, pos. 2, pic. 29; Załęska 1966, p. 11; *Nabytki MOT* 1969, pic.; Kroplewska-Gajewska 2008, p. 88, pic. p. 89; *Brzuszkiewicz*, MOT 1977, n. pag.

Madame Butterfly, 1961, unsigned, ceramics, 27 × 22 × 14 cm, acquired in 1964, purchased by PWRN Bydgoszcz, in the collection of the Museum in Grudziądz, inventory no.: MG/Rz/45. Bibliog.: *Brzuszkiewicz*, *Wiśniewska* 1971, p. 25.

Dragons, 1962, unsigned, ceramics, lead glaze, 45 × 43 × 33 cm, acquired from the author in 1966 r., in the collection of the District Museum in Toruń, inventory no.: MT/Rz/68/N. Bibliog.: *Mezinárodní výstava keramiky Praha 1962*, b.n.; *Wiśniewska*, *Brzuszkiewicz* 1963, pos. 38; Kroplewska-Gajewska 1999, p. 90; Kroplewska-Gajewska 2008, p. 88, pic. p. 89. Exhibition: International Exhibition of Artistic Ceramics in Prague in 1962 – Silver medal with the whole polish team.

Socrates, 1962, terracotta, 32 × 32 × 32 cm, in the artist's possession.

Three-legged, 1962, glazed ceramics, 71 × 38 × 37 cm, in the artist's possession. The structure is damaged, one of the three original supports remains intact.

Indonesian Woman, before 1963, signed: *HB*, glazed ceramics, 28 × 15 × 18 cm, in the artist's possession. Bibliog.: Turwid 1963, p. 50.

Cleopatra – sketch, before 1963, unsigned, ceramics, 36,5 × 23,5 × 21 cm, in the artist's possession. Bibliog.: M. Turwid, *Rzeźby Hanny Brzuszkiewicz*, „Przegląd Artystyczny” 1963, no. 5. Exhibition: Warsaw KMPIK 1964; Gdańsk PWSPP 1978; *Wystawa Plastyków Toruńskich* 1963, n. pag.

Argonauts, 1963, unsigned, ceramics, 46 × 70 × 22 cm, acquired from the author in 1966, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/70/N. Bibliog.: *Argonauti*, „Spojrzenia” 1964, no. 43, pic.; *Plastyka toruńska 1966*, pos. (insert) 8, p. 7, pic.; *Grupa Toruńska I and II* 1998, pos. p. 84; Kroplewska-Gajewska 2008, p. 88, pic. p. 89; *Brzuszkiewicz*, MOT 1977, n. pag. Gardzielewski 1964, n. pag. (pic.); *Wystawa 20 lat PRL w twórczości 1964*, n. pag.

Altar of St. Joseph (the Holy Family), 1964, glazed ceramics, metal, Strzegom granite, the academic church of the Holy Spirit in Toruń. Bibliog.: *Dzieje sztuki Torunia*, Toruń 2009, p. 365–509; Grubba-Thiede 2016 b, pp. 134–135, pic.10.

Ernest Hemingway, first half of the 1960s, unsigned, patinated gypsum plaster, 42 × 25 × 34 cm, in the artist's possession. Bibliog.: *Hanna Brzuszkiewicz*, *Ernest Hemingway*, [in:] *Galeria Plastyki Pomorskiej w Reprodukcyj*, „Pomorze” Bydgoszcz-Gdańsk 1965, no 2 (16–31 I); Mansfeld 1977.

Bird, first half of the 1960s, unsigned, glazed ceramics, 82 × 55,5 × 40 cm, in the artist's possession. Bibliog.: *Concorso Internazionale della ceramica d'arte: 19 giugno – 29 agosto 1965*, catalogo della mostra / exhibition catalogue, Tipografia F.lli Lega, Faenza 1965, n. pag.

Rooster (small variant of the sculpture **Bird**), 1964, 27,5 × 18 × 10,5 cm, Museum of Warmia & Mazury, inventory no. C-158 OMO.

The Prophet, around 1965, unsigned, chamotte clay, 66 × 42 × 12,5 cm, in the artist's possession. Bibliog.: *OWR 1974*, n. pag.; *Brzuszkiewicz*, *Wiśniewska* 1971, n. pag.; *Zakład Rzeźby* 2003.

The tombstone of Eugeniusz and Janina Przybył, 1965, Strzegom granite, Garrison Cemetery in Toruń. Bibliog.: M. Niedzielska, Sylwia Grochowina, *Cmentarz Garnizonowy w Toruniu*, Toruń 2007, p. 3–5, pic. 86.

Dancing Euridices, 1965, unsigned, ceramics, 46 × 27 × 25 cm, acquired from the author in 1966, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/77/N. Bibliog.: *Plastyka toruńska 1966*, pos. (insert) 9, p. 8; Kroplewska-Gajewska 2008, p. 90, pic. p. 91; Mansfeld 2009, p. 475, pic. 440, p. 482; *Brzuszkiewicz*, MOT 1977, n. pag.

Dawn, 1965, signed: *HANNA BRZUSZKIEWICZ / ŚWIT / 1965*, ceramics, 58 × 21 × 14 cm, acquired in 1971, purchased by PWRN in Bydgoszcz, in the collection of the Museum in Grudziądz, inventory no.: MG/Rz/53. Bibliog.: *Grupa Toruńska*, ed. J. Gosieniecka, Toruń 1998, p. 82, cat. 1; *Brzuszkiewicz*, *Wiśniewska* 1971, p. 25; Promiński 2020.

Warsaw 1945, 1965, unsigned, ceramics, 90 × 85 × 32 cm, in the artist's possession. Bibliog.: *Warszawa w sztuce '65*, cat. exhibit, ed. Ada Potocka (CBWA), Gallery „Zachęta”, Warsaw 1965, n. pag.; *Brzuszkiewicz*, MOT 1977, n. pag.

Epitaph, 1965/1966, unsigned, fired clay, 43 × 34 × 13 cm, acquired in 1966 r., the author's gift, in the collection of the Majdanek State Museum in Lublin, inventory no.: PMM-I-3-7, Bibliog.: *Przeciw wojnie 1966*, n. pag.

Postradiation, 1965, signed: *Hanna Brzuszkiewicz*, fireclay, 43 × 23 × 11 cm, in the possession of Paulina Bolinowska (Toruń). Bibliog.: *OWR 1974*, n. pag.; *Brzuszkiewicz*, MOT 1977, n. pag.; Grubba-Thiede 2016, p. 30; *Medytacje Fibonacciego*, 2018, p. 63; *Misterium* 2021, n. pag. Artyści Galerii ZPAP 2021, n. pag.; *Hanna Brzuszkiewicz*, [in:] *Zakład Rzeźby WSP UMK*, [www.http://www.rzeza.umk.pl/?cykl-portrety-z-wyobrazni](http://www.rzeza.umk.pl/?cykl-portrety-z-wyobrazni), 134.

Kitty, 1965, unsigned, ceramics, 71 × 34 × 40 cm, in the artist's possession. Bibliog.: „Rzeźba Młodych” 1966; *Brzuszkiewicz*, MOT 1977, n. pag.; *Misterium ZPAP Gdańsk 2021*; *St. Horno i Horniarki* 2022, p.1, 3, 5.

The Jury of Socrates (plaque), 1960s, ceramics, 26 × 28 × 3 cm, in the artist's possession. Bibliog.: Kroplewska-Gajewska 1999, pic. p. 92; *Sztuka medalierska 1966*.

Unloved, 1960s, unsigned, chamotte clay (white), 34,5 × 25 × 10 cm, in the artist's possession. An interpretation of A. Rudnik's novella „Unloved” (written in 1937, adapted for film in 1965). Bibliog.: *OWR 1974*; *Brzuszkiewicz*, MOT 1977, n. pag.; *Zakład Rzeźby* 2003.

Nicolaus Copernicus, 1966, signed on the back of the plaque: *Hanna Brzuszkiewicz T. 1966*, ceramics, 34,5 × 9 × 2,2 cm, acquired from the author in 1966, in the collection of the District Museum in Toruń, inventory no.: MT/MK/49.

Nicolaus Copernicus, 1966, signed: *HANNA BRZUSZKIEWICZ 1966 r., TORUN*, patinated bronze cast, 19,8 × 6,6 × 1,7 cm, acquired from the author in 1967 r., in the collection of the District Museum in Toruń, inventory no.: MT/MK/56.

Bust of Nicolaus Copernicus, 1966, unsigned, chamotte clay, 60,5 × 38,5 × 23 cm, acquired from the artist in 1969, in the collection of the District Museum in Toruń, inventory no.: MT/MK/159. Bibliog.: Kroplewska-Gajewska 2008, p. 90, pic. p. 91.

Portrait of Mrs. Z., 1966, signed: *Hanna B 66*, glazed ceramics, 68 × 40 × 17,5 cm, acquired in 1970, in the collection of the National Museum in Wrocław, inventory no.: MNWR XVIII-938. The sculpture is part of the „Imaginary Portraits” series. The title is inspired by Kazimierz Brandys's book *Listy do pani Z. Wspomnienia z teraźniejszości 1957-1961* [Letters to Mrs. Z. Memories from the present 1957-1961], published in 1963. Bibliog.: Faenza 1984, n. pag.; Mansfeld 1977, pic. rzeźby *Portret Pani Z.*, photo: Czesław Kuchta; *Zakład Rzeźby* 2003.

Birds – Frieze, 1966, signed: *HB*, glazed ceramics, 206 × 40 × 13 cm, acquired from the author in 1978, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/127/N. Bibliog.: Gualdo Tadino Perugia 1966, n. pag.; Kroplewska-Gajewska 1999, p. 90; Kroplewska-Gajewska 2008, p. 458; *Brzuszkiewicz*, MOT 1977, n. pag. Exhibitions: 8. Concorso internazionale, Perugia 1966, n. pag. („Le comunicazioni”); V 1999 „Autoprezentacja – rzeźba”, monograph, Dom Mikołaja Kopernika.

Birth of a Sun, 1967, unsigned, ceramics, 85 × 60 × 60 cm, acquired from the author in 1967, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/81/N. Bibliog.: *X Wystawa Grupy Toruńskiej* 1967, pos. 4, pic.; *Brzuszkiewicz*, *Wiśniewska* 1972, pos. 3 (h. 85 cm); Kroplewska-Gajewska 2008, p. 90, pic. p. 91; *Brzuszkiewicz*, MOT 1977, n. pag.; *Brzuszkiewicz* 1995, p. 12.

Scherzo, 1968, unsigned, glazed ceramics, 39 × 16,5 × 9 cm, in the possession of Tomasz Dziewicki. Bibliog.: *Brzuszkiewicz*, MOT 1977, n. pag.; *Artyści ZPAP* 2021, n. pag.; *Hanna Brzuszkiewicz*, [in:] *Zakład Rzeźby* 2003.

Conductor and the Choir, 1969, unsigned, glazed ceramics, wys. 75 × 62 × 21 cm, acquired from the author in 1977, purchased by Art Purchase Commission of the Voivodeship Office in Toruń [Komisji Zakupów Dziel Sztuki Urzędu Wojewódzkiego w Toruniu], in the collection of the Museum in Grudziądz, inventory no.: MG/Rz/57. Bibliog.: 27. *Concorso internazionale Fenza 1969*, n. pag. *Grupa Toruńska*, ed. J. Gosieniecka, Toruń 1998, p. 82, cat. 2.

In the Sun, 1969, signed: *HB*, stoneware, diameter: 19 cm, in the artist's possession. Bibliog.: *Matka i dziecko w polskim medalierstwie 1969*; *Brzuskiewicz*, MOT 1977, n. pag.

Solar System, 1960s, unsigned, glazed ceramics, 89 × 49 × 55 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Vase, 1960s, unsigned, glazed ceramics, 70 × 35 × 34 cm, in the collection of Nicolaus Copernicus University Library in Toruń. Bibliog.: Lisowski, *Kołacz*, *Kluczajd* 2015, p. 2; Lisowski 2018, p. 42.

Vase with Double Openwork, 1960s, unsigned, glazed ceramics, 54 × 52 × 22 cm, in the artist's possession. Bibliog.: *Concorso Internazionale della ceramica d'arte: 19 giugno – 29 agosto 1965*, catalogo della mostra / exhibition catalogue, Tipografia F.lli Lega, Faenza 1965; Lisowski, *Kołacz* 2015, p. 2; Lisowski 2018, p. 42.

Walking – Vase, 1960s, glazed ceramics, 55 × 20 × 25 cm, in the artist's possession.

Copernicus (relief), 1960s, unsigned, ceramics, 47 × 45,2 × 2 cm, in the artist's possession.

Athena's Head, late 1960s, unsigned, ceramics, 38 × 16 × 20 cm, in the artist's possession.

Argonauts, 1970, signed: *H. Brzsk. 1970*, glazed ceramics, 40 × 75 × 15,5 cm, acquired from the artist in 1972, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/96/N. Bibliog.: *Depta* 1996, p. 225, 440; *Malinowski*, *Depta*, 1996; *Kroplewska-Gajewska* 2008, p. 90, pic. p. 91; *Brzuskiewicz*, MOT 1977, n. pag.

Kneeling Person (or *Farewell*), 1970, unsigned, patinated ceramics, 137 × 33 × 64 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, *Wiśniewska* 1971; *Brzuskiewicz*, MOT 1977, n. pag. [then called *Farewell*]; *PWS SP Gdańsk*, 1978.

Heliocentrism, 1970–1971, unsigned, welded metal, glass, 65,2 (including the stand: 72,7 cm) × 82 × 39,7 cm, acquired in 1976, the gift to the Toruń City Hall, in the collection of the District Museum in Toruń, inventory no.: MT/MK/522. Bibliog.: *Brzuskiewicz* 1995, pos. 1, pic.; *Zak* 1999, p. 176; *Stan posiadania* 2011, pic. p. 167; *Kroplewska-Gajewska* 2008, p. 90, pic. p. 91.

Solidarity, sketch for a monumental sculpture, early 1970s, chamotte clay, 11,5 × 13 × 11 cm, in the artist's possession.

To The Fallen, early 1970s, signed with the inscription: *POLEGŁYM 1939-1945*, stoneware, 120 × 80 × 55 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Winged, early 1970s, glazed ceramics, ceramics, engobe, 25 × 12 × 14 cm, in the artist's possession

Copernicus, 1971, unsigned, chamotte clay, 73 × 89 × 70 cm, in the collection of Nicolaus Copernicus University Library in Toruń. Bibliog.: *Brzuskiewicz*, BWA 1977; *Brzuskiewicz* 1995, n. pag.

Nicolaus Copernicus, sketch for a monumental figure, circa 1971, chamotte clay, 35 × 15 × 13 cm, in the artist's possession.

Amphitry, 1971, unsigned, glazed ceramics, 110 × 49 × 23 cm, acquired from the artist in 1974, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/102/N. Bibliog.: 13. *Concorso internazionale* Perugia 1971, n. pag.; „Grupa Toruńska” I 1958-78, II 1979-98, 1998, *Dyptyk*, pic. p. 26; *Kroplewska-Gajewska* 1999, pic. p. 91; *Kroplewska-Gajewska* 2008, p. 458. Exhibitions: 5 XII 1998 – 30 I 1999 „Grupa Toruńska” Gallery *Dyptyk*, Toruń, Musum in Grudziądz, BWA in Olsztyn. V 1999, „Autoprezentacja – rzeźba”, monograph, Dom Kopernika, Gualdo Tadino 1971 in Perugia; *Brzuskiewicz*, MOT 1977, n. pag.

Explorer, 1971, unsigned, chamotte clay, 64 × 57 × 23,5 cm, acquired in 1997 r., gifted by the Friends of the Planetarium Foundation, in the collection of the District Museum in Toruń, inventory no.: MT/MK/1000. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Heliocentryzm* 1995, p. 11; *Kroplewska-Gajewska* 2008, p. 458.

A Row in Outer Space, 1st half of the 1970s, glazed ceramics, signed: *HB*, height 7 cm, diameter 44 cm, in the possession of Jan Nawrocki.

A Row in the Galaxy, 1st half of the 1970s, glazed ceramics, signed: *HB*, height 7 cm, diameter 44 cm, in the artist's possession.

Nature is Dying – sketch, 1st half of the 1970s, terracotta (stone base), height 22 cm, in the artist's possession.

Nature is Dying, 1st half of the 1970s, unsigned, stoneware,

68 × 110 × 70 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Brzuskiewicz*, BWA 1977; *Mansfeld* 1977.

Copernicus – Space (Explorer), 1st half of the 1970s, chamotte clay, 98 × 89 × 49 cm, in the artist's possession. Bibliog.: *Malarstwo Okręgu Toruńskiego* ZPAP, ZPAP, BWA, Dwór Artusa, Toruń IX 1973, pic. *Kopernik-Kosmos*, n. pag.; *Brzuskiewicz*, MOT 1977, n. pag.

Penetrations II, 1st half of the 1970s, signed: *HB*, stoneware, 88 × 58 × 8 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Mothers' Care, 1971–1972, unsigned, ceramics, 57 × 38 × 49 cm, acquired from the artist in 1973, in the collection of the State Museum at Majdanek, inventory no.: PMM-I-3-35. Bibliog.: *Przeciw wojnie* 1972, n. pag.

Prometheus, 1972, signed: *HB*, glazed stoneware, 84 × 65 × 35 cm, acquired from the artist in 1975, in the collection of the District Museum in Toruń, no. inw.: MT/Rz/111/N. Bibliog.: *Kroplewska-Gajewska* 2008, p. 458; *Grupa toruńska I 1958-78, II 1978-98*, *Dyptyk* 1988, p. 84; *Gualdo Tadino* Perugia 1972, n. pag.; *Zak* 1999, p. 176; *Brzuskiewicz*, MOT 1977, n. pag. Exhibitions: 5 XII 1998 – 30 I 1999 „Grupa Toruńska” *Dyptyk*, Toruń, Museum in Grudziądz, Museum in Olsztyn.

Cosmogony I, 1973, glazed stoneware, 130 × 120 × 11, in the artist's possession. Bibliog.: *Brzuskiewicz*, BWA 1977; *Brzuskiewicz* 1995, p. 11.

Gingerbread King, 1973, inscription: *Piernikowy Król*, glazed stoneware, 280 × 50 × 62 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Penetration II, 1973, unsigned, stoneware, 78,5 × 53 × 5 cm, in the artist's possession. Bibliog.: *Brzuskiewicz* BWA 1977; *Brzuskiewicz*, MOT 1977, n. pag.

Blooming Galaxy, around 1973, unsigned, glazed stoneware, 165 × 140 × 10 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Watrak* 1995, p. 4, *Heliocentryzm* 1995, n. pag.; *Tendencje i Osobowości* 1979 n. pag.

Epicentre I, 1974, unsigned, glazed stoneware, 110 × 110 × 10 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, *Brzuskiewicz*, BWA 1977, n. pag.; *Brzuskiewicz* 1995, p. 11, n. pag.; *Misterium* 2021 n. pag.; Exhibitions: 1974 „Rzeźba Ceramiczna Suchedniów” in Suchedniów organized by ZPAP.

Heliocentrism II, 1974, glazed stoneware, 70 × 70 × 11 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977; *Brzuskiewicz*, BWA 1977, n. pag.; *Brzuskiewicz* 1995, p. 11.

The Winged Autumnal, 1974, unsigned, glazed stoneware, 28,5 × 25 × 9 cm, acquired from the artist in 1974, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/105/N. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Kroplewska-Gajewska* 2008, p. 458.

Untamed Star 1974, signed: *H. Brzuskiewicz* 74, ceramics, 70,5 × 55 × 50 cm, acquired from the artist in 1978, purchased by Department of Culture of the Voivodeship Office in Toruń, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/130/N. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Brzuskiewicz* 1995, p. 11; *Grupa toruńska I 1958-78, II 1978-98*, *Dyptyk* 1998, p. 84; *Kroplewska-Gajewska* 2008, p. 458. Exhibitions: Hanna Brzuskiewicz's exhibition on the occasion of the 523rd anniversary of the birth of Nicolaus Copernicus: 29 I – 31 IV 1996, Nicolaus Copernicus House; 24 XI 1997 – 15 I 1998 „200 lat tradycji WSP UMK”, MOT; V 1999 „Autoprezentacja – rzeźba”, Nicolaus Copernicus House.

To Mothers in Wartime, 1974 (drawing sketches dated by the author to 1974, in the collection of the University Library in Toruń), stoneware (fired in the Suchedniów kiln), 90 × 70 × 56 cm, gifted by the artist to the State Museum at Majdanek in 2011, no. inw.: PMM-I-3-203. Bibliog.: *Przeciw wojnie – Majdanek* 79, n. pag.; *Raport roczny 2011*, p. 22.

Three-armed Female Predator, mid-1970s, stoneware, 75 × 79 × 81 cm, in the artist's possession. The sculpture was fired at the Suchedniów smelter, in a kiln at 1200 degrees Celsius. Bibliog.: *Brzuskiewicz*, BWA 1977; *Brzuskiewicz*, MOT 1977, n. pag.

Birds Taking Off – sketch, around 1975, unsigned, clay, 12 × 14 × 13 cm, in the artist's possession.

Bird's-eye View of the Camp, 1975, signed: *HB 75*; chamotte clay, 80 × 58 × 8 cm, in the artist's possession. Bibliog.: *Misterium* 2021, n. pag.

King Ghost, 1975, signed: *HB 75*, stoneware, 62 × 42 × 27 cm, acquired in 1992, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/157/N. Bibliog.: *Kroplewska-Gajewska* 1999, p. 90; *Kroplewska-Gajewska* 2008, p. 458; *Brzuskiewicz*, MOT 1977, n. pag. Exhibitions: V 1999 „Autoprezentacja – rzeźba”, monograph, Nicolaus Copernicus House in Toruń.

Ghost of a Gothic Castle, 1975, signed: *HB 1975*, stoneware (fired in the kiln in Suchedniów), 23 × 26 × 11 cm, in the possession of Jan Nawrocki. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Solidarity, 1977, unsigned, glazed stoneware, 115 × 110 × 100 cm, in the artist's possession. Bibliog.: *Brzuskiewicz* BWA 1977, n. pag.; *Brzuskiewicz*, MOT 1977, n. pag.

Scherzo II, 1st half of the 1970s, unsigned, glazed ceramics, 44 × 24 × 15 cm, in the possession of Jan Nawrocki. Bibliog.: *Ceramika i Szkło* 1972, n. pag.; *Brzuskiewicz* BWA 1977; *Brzuskiewicz* MOT 1977, n. pag.

Whirling Sun from the series “Cosmogonies”, 1st half of the 1970s, unsigned, chamotte clay, crawling glaze, 106,5 × 130,5 × 7 cm (5 elements), acquired in 1984, purchased by Państwowy Fundusz Prac Plastycznych in 1984, in the collection of the Museum of Porcelain in Wałbrzych, inventory no.: MWC-6911/1-513554 MM. Bibliog.: *Katalog III Wystawa Ceramiki Polskiej*, Wałbrzych'83, p. 26, 27.

Epicentre II, 1970s., signed: *HB*, glazed stoneware, 80 × 85 × 4 cm, in the artist's possession. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; *Misterium* 2021, n. pag.

Duo, 1970s, unsigned, glazed ceramics, 106,5 × 76 × 11,5 cm, in the artist's possession. Bibliog.: *Brzuskiewicz* BWA 1977; *Brzuskiewicz*, MOT 1977, n. pag.; *Misterium* 2021, n. pag.

Angel, 1970s, unsigned, glazed ceramics, 85 × 26 × 15 cm, in the possession of Jan Nawrocki.

Wanderers, late 1970s, silicon brass, cast, 18 × 18,5 × 1 cm, in the artist's possession.

Eye of Blue, 1980, unsigned, silicon brass, 27 × 48 × 16 cm, in the collection of Mirosława and Kazimierz Rochecki. Bibliog.: Z. Staszczyn, *Hanna Brzuskiewicz: Kosmo-drzew i Oko błękitu* [in:] *Biennale Małych Form Rzeźbiarskich*, „Gazeta Poznańska” 1984 no. 5 (6 I). *Brzuskiewicz*, 1995, p. 11. Exhibitions: „Małe formy rzeźbiarskie”, Museum in Grudziądz 1980, pic., [in:] *Małe formy rzeźbiarskie – wystawa poplenerowa* [Hanna Brzuskiewicz, Anna Kamieńska-Łapińska, Ewa Beyer-Formela, Janina Mirecka, Maciej Majewski, Leon Gruzda], [in:] „Informator Muzeum w Grudziądzu” 1980, no. 125–126, Rok XXI, lipiec-grudzień, Grudziądz 1980, pp. 3–4.

Wayside – sketch, 1980, unsigned, engobe patinated ceramics, 15,5 × 6,5 × 6,5 cm, in the artist's possession. Bibliog.: *Misterium* ZPAP Gdańsk 2021.

The Crowning (Crucifixion), 1980, unsigned, silicon brass, 52,7 × 23,3 × 18,5 cm, in the artist's possession. Bibliog.: *Malinowski*, *Depta*, 1996, p. 203–204; *Grubba-Thiede* 2016 b, p. 133, pic. 8.

In Space, 1980, signed: *Hanna Brzuskiewicz*, silicon brass, 36,3 × 20 × 15,7 cm, in the artist's possession. Bibliog.: VI *Biennale Małych Form* Poznań 1987, n. pag.; *Watrak* 1995, p. 3; *Heliocentryzm* 1996, n. pag.; *Resistance* 2010, p. 22; *Grubba-Thiede* 2016, p. 99.

Heliocentrism - The Sun (or *Heliocentrism III*), 1980, unsigned, patinated brass, cast, 29,5 × 15 × 12,5 cm, acquired from the author in 1980, in the collection of the District Museum in Toruń, inventory no.: MT/MK/696. The work was created at the metal sculpture plainair in Grudziądz. Bibliog.: *Brzuskiewicz* 1995, p. 12; *Małe formy rzeźbiarskie* 1980. Exhibitions: „Małe formy rzeźbiarskie”, Museum in Grudziądz 1980, pic., [in:] *Małe formy rzeźbiarskie – wystawa poplenerowa* [Hanna Brzuskiewicz, Anna Kamieńska-Łapińska, Ewa Beyer-Formela, Janina Mirecka, Maciej Majewski, Leon Gruzda], [in:] „Informator Muzeum w Grudziądzu” 1980, no. 125–126, Rok XXI, lipiec-grudzień, Grudziądz 1980, pp. 3–4; *Brzuskiewicz* 1995; *Kroplewska-Gajewska* 2008, p. 458, *Brzuskiewicz*, 1995, p. 11.

Burning Galaxy, 1980, unsigned, silicon brass, cast, patinated, 34,5 × 50 × 13,3 cm, acquired from the author in 1980, in the collection of the District Museum in Toruń, inventory no.: MT/MK/697. Bibliog.: *Kroplewska-Gajewska* 2008, p. 458; *Brzuskiewicz*, 1995, p. 11. Exhibitions: „Małe formy rzeźbiarskie”, Muzeum w Grudziądzu 1980, pic., [in:] *Małe formy rzeźbiarskie – wystawa poplenerowa* [Hanna Brzuskiewicz, Anna Kamieńska-Łapińska, Ewa Beyer-Formela, Janina Mirecka, Maciej Majewski, Leon Gruzda], [in:] „Informator Muzeum w Grudziądzu” 1980, no. 125–126, Rok XXI, lipiec-grudzień, Grudziądz 1980, p. 3–4.

Spacetre, 1980, signed at the bottom of the base (engraved): *H. BRZUSKIEWICZ*, a piece of paper affixed to the bottom of the base, inscribed: *WKZ40 / Item not subject to / the ban on exhibiting abroad / 141/88* (annotated in a ballpoint pen), patinated bronze, cast, 31 × 24 × 14,6 cm, acquired from the author in 1991, in the collection of the District Museum in Toruń, inventory no.: MT/MK/919. Bibliog.: *Watrak* 1995, p. 4,6; *Małe formy rzeźbiarskie* 1980, pp. 3–4; IV *Biennale Małych Form* Poznań 1983, n. pag., no. pic. 18; *Kroplewska-Gajewska* 2008, p. 458.

Spacetrue II - Transformation of the Spacetrue, 1980, unsigned, silicon brass, 42 × 19,5 × 32 cm, in the artist's possession. Bibliog.: *Misterium* ZPAP 2021, n. pag.

Spacetrue III, 1980, silicon brass, cast, 30 × 30 × 21 cm, in the artist's possession.

Queen of Heaven – Regina Caeli, 1980, signed: *Hanna Brzuskiewicz*, silicon brass, 29 × 26 × 15 cm, in the artist's possession, Bibliog.: *Brzuskiewicz* 1995, p. 12; *Fatima 1917–2017* 2018, p. 13.

Constancy, 1980, signed: *H. Brzuskiewicz*, unpainted silicon brass, 23 × 15 × 16 cm, in the possession of Paulina Bolinowska (Toruń). Bibliog.: *Resistance* 2010, p. 21; Grubba-Thiede 2016, p. 99 and the book's cover; Grubba-Thiede 2016 b, pic. 7; *Medytacje Fibonacciego* 2018, p. 63; *Artyści ZPAP* Gdańsk 2021.

Passage to Another Galaxy, 1984, signed: *H. B. 1984 r.*, metal, 31 × 19 × 8,5 cm, acquired from the author in 1986, in the collection of the District Museum in Toruń, inventory no.: MT/MK/825. Bibliog.: *Heliocentryzm* 1995, p. 11; Watrak 1995, p. 3; Kropiewska-Gajewska 2008, p. 458.

The Encounter with Halley's Comet, 1986, signed: *H. B.*, metal, 21 × 26,7 × 8 cm, acquired from the author in 1986, in the collection of the District Museum in Toruń, inventory no.: MT/MK/824. Bibliog.: *Brzuskiewicz* 1995, p. 11; *Heliocentryzm* 1995, p. 11; Kropiewska-Gajewska 2008, p. 458.

From the series "Cosmogonies", 1980s, unsigned, on the base there is a plaque with the inscription: *Hanna Brzuskiewicz / Toruń*, silicon brass, 30 × 28 × 13,5 cm (the base 3 × 13,5 × 13,5 cm), in the artist's possession. Bibliog.: pic., [in:] *Male formy rzeźbiarskie – wystawa poplenerowa [Hanna Brzuskiewicz, Anna Kamińska-Lopińska, Ewa Beyer-Formela, Janina Mirecka, Maciej Majewski, Leon Gruzda]*, [in:], „Informator Muzeum w Grudziądzu” 1980, no. 125–126, Rok XXI, lipiec-grudzień, Grudziądz 1980, p. 3–4. Exhibition: *Male formy rzeźbiarskie*, Museum in Grudziądz 1980.

Two Elements, 2nd half 1970s, signed: *HB*, stoneware, 33 × 26 × 3,5 cm, in the artist's possession. Bibliog.: *Heliocentryzm* 1995, p. 12; *Misterium* 2021, n. pag.

Wayside Figure, 1980s, unsigned, patinated chamotte clay, 53 × 24 × 24 cm, in the artist's possession. Bibliog.: *Misterium* 2021, n. pag.

Gate of Life, 1980s, signed underneath: *H. Brzuskiewicz*, silicon brass, 24 × 16,5 × 16,5 cm, in the artist's possession. Bibliog.: *Misterium* 2021, n. pag. Exhibitions: „9 Annual International Exhibition of Miniature Art” in Toronto, Canada 1994–1995.

Wayside II, 1980s, unsigned, ceramics, 65 × 20 × 15,5 cm, in the artist's possession.

Effulgent, 1980s, unsigned, silicon brass, 24 × 14 × 5 cm, in the artist's possession. Bibliog.: „*Ze spisu białego*”. *Alina Tomaszewska-Szewczyk – konserwatorka, wykładowczyni, istota badaczka historycznych technik metalowych i łączonych*”, description of the lecture by Professor Hanna Brzuskiewicz and Dorota Grubba-Thiede, the publication accompanying the Accademic Conference *Konserwacja obiektów metalowych oraz łączonych*, ed.: Catia Viegas Wesolowska and Katarzyna Schaefer-Rychel, the National Museum in Gdańsk, Gdańsk 2022, p. 19.

Madonna with the Infant, 1987, signed: *HB*, silicon brass with stained glass elements, glass, 25 × 10 × 8 cm, in the possession of Delfina Żółtowska. Bibliog.: Grubba-Thiede 2016 b, p. 133–134, pic. 9.

Blooming Galaxy, 1991, signed: *H. Brzuskiewicz / 1991 r.*, glazed stoneware, diameter 46 cm, acquired from the author in 2009, in the collection of the District Museum in Toruń, inventory no.: MT/MK/1167.

Blooming Galaxy II, early 1990s, silicon brass, 30 × 28 × 13,5 cm, in the artist's possession. Bibliog.: *Brzuskiewicz* 1995, p. 12.

The Harbinger – 966, 1990s, signed: *Hanna / Brzuskiewicz / Toruń*, „*Zwiatstun – 966*”, silicon brass, 45 × 22 × 18,2 cm, in the artist's possession. Bibliog.: *Projekt 966* 2016.

La Divina Commedia Europea (plaque), around 1999, signed: *HB*, silicon brass, 25,5 × 25,5 × 1,5 cm, in the artist's possession.

Memento, 2001, signed: *HB*, metal, 35,5 × 22,5 × 22,5 cm, in the artist's possession. Bibliog.: *Państwo Dydony* 2010, p. 33; Karaś 2010 no. 47 (25 II), Grubba 2010, pic. p. 33, 58; Grubba-Thiede 2016, p. 99; *Medytacje Fibonacciego* 2018, p. 62.

Time of Golgotha (relief), 2008, silicon brass, 31 × 24 × 1,9 cm, in the artist's possession. Bibliog.: *X Triennale Rzeźby Religijnej* 2008; *Wyszyński: pater patriae* 2022, n. pag.

Sacrum, beginning of XXI century, signed: *H Brzuskiewicz*, glazed ceramics, 105 × 105 × 3 cm, in the artist's possession. Bibliog.: *2008 – X Triennale Rzeźby Religijnej w Krakowie; Fatima 2016–2017* 2018; *Misterium* ZPAP Gdańsk 2021.

Trauma, 2001, signed: *H. Brzuskiewicz*, silicon brass, the pedestal: 26,5 × 24,7 × 4 cm, the sculpture with a pedestal: 34 × 24 × 12,5 cm, acquired from the author in 2006, in the collection of the District Museum in Toruń, inventory no.: MT/Rz/202/N. Bibliog.: Kropiewska-Gajewska 2008, p. 458; Grubba 2010, pic. p. 33; Grubba-Thiede 2016, p. 99, 102; *Szapocznikow* 2013, p. 16; *Medytacje Fibonacciego* 2018, p. 62.

To Be - Not to Be, 2005, unsigned, silicon brass, 38 × 11 × 8 cm, in the artist's possession. Bibliog.: *Resistance* 2010, p. 22; Grubba-Thiede 2016, p. 99; *Medytacje Fibonacciego* 2018, p. 62.

APPLIED CERAMICS

Landscape, glazed ceramics, early 1960s, 24 × 12,5 × 2 cm, in the artist's possession.

Little Bowl, 1960, signed: *H. Brzuskiewicz*, glazed ceramics, height 17,8 cm, acquired from the author in 1960, in the collection of the National Museum in Wrocław, inventory no.: MNWr XVIII-331. Bibliog.: Hermansdorfer 2004, Jeżewska 1992.

Trio-Vases, around 1960, unsigned, glazed ceramics, 17 × 7,3 × 4,6 cm each, in the artist's possession.

Blue Vase, glazed ceramics, 1960s, 30 × 11 × 12 cm, in the artist's possession.

Little Bowl (blue), 1960s, glazed ceramics, 8,8 × 9,2 × 3 cm, in the artist's possession.

Garden Vase, 1962, terracotta, height 90 cm, acquired from the author in 1962, in the collection of the National Museum in Wrocław, inventory no.: MNWr XVIII-356. Bibliog.: Hermansdorfer 2004, Jeżewska 1992.

Leaf, 1960s, unsigned, glazed ceramics (slip cast, hollow on the inside), 8 × 11 × 8,5 cm, in the artist's possession.

Small Leaf, glazed ceramics, 1960s, 26 × 11 × 4,5 cm, in the artist's possession

Vase, 1960s, Visual artist's Cooperative RZUT in Toruń, signed: *RZUT / TORUŃ*, glazed ceramics, h. 17 cm, bottom diameter 7,8 cm, acquired in 2005 r., the author's gift, in the collection of the District Museum in Toruń, inventory no.: MT/S/4312. Bibliog.: Kluczwajd 2002, p. 52, 67, 71, 73–74, 76–77.

Permeation, glaze on porcelain, 1980s, diameter 16,5 cm, in the artist's possession.

LOST SCULPTURES

Gazelles, 1950s; The sculpture depicts a group of two dynamic figures connected by a common torso (a two-headed gazelle). Bibliog.: Photo documentation in the author's collection and in the Personal File in the Documentation Department of Zachęta NGS; Turwid 1963, p. 50.

Woman Combing Her Hair, 1960. Bibliog.: Turwid 1963, p. 50; *Brzuskiewicz*, MOT 1977, n. pag.

Life, 1960, ceramics. Bibliog.: „*Mysł*” Warszawa 1963, no. 11–12.

Astronauts 1960s, ceramics. Bibliog.: Florczak 1964.

Acrobat, 2nd half of the 1960s, dimensions unspecified. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; PWSSP Gdańsk 1978, n. pag.

Man In Space, 2nd half of the 1960s, dimensions unspecified, *Brzuskiewicz*, BWA 1977, PWSSP Gdańsk 1978.

Spinning Galaxy, 1960s, triptich, stoneware, 19 × 45 cm. Bibliog.: *Brzuskiewicz*, BWA 1977, n. pag., *Brzuskiewicz* 1995, p. 12.

Cleopatra, before 1963, unsigned, ceramics, 71,5 × 43,5 × 41 cm. Bibliog.: Turwid 1963, p. 50; *Wystawa Plastyków Toruńskich* 1963.

Vase With a Mask, around 1963, glazed ceramics, 89 × 31 × 32 cm, purchased by Presidium of the National Council in Warsaw in 1964 r. Bibliog.: Matusińska, Mitschein 1964.

Birds Vase, around 1963, glazed ceramics, h. 43 cm, purchased by Presidium of the National Council in Warsaw in 1964 r. Bibliog.: Matusińska, Mitschein 1964.

Violence, 1965–1966, ceramics. Lost sculpture, exhibited at the 1966 exhibition together with the *Epitaph* sculpture. Bibliog.: *Przeciw wojnie* 1966, n. pag.

Ugly Duckling, 1960s (lost in 1978) unsigned, glazed ceramics, h. 22 cm. The sculpture was presented for the last time at the habilitation exhibition in the auditorium of the State Higher School of Fine Arts in Gdańsk in 1978. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Penetrations I, 1960s, signed: *Hanna Brzuskiewicz*, fireclay, 83 × 62 × 9 cm. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Wernyhora, 1st half of the 1970s, dimensions unspecified. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

Demeter, 1st half of the 1970s, unsigned, ceramics, h. 42 cm. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.; Watrak 1995, p. 3.

To Winged, 1st half of the 1970s, ceramics, dimensions unspecified. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

The Great Mother, 1960s, ceramics, dimensions unspecified. Bibliog.: *Brzuskiewicz*, MOT 1977, n. pag.

The Dying Autumnal, 1960s or 1970s, dimensions unspecified. Bibl: *Brzuskiewicz*, MOT 1977, n. pag.; PWSSP Gdańsk 1978, n. pag.

Forest devil, early 1970s, glazed ceramics, dimensions unspecified. Bibl: *Brzuskiewicz*, MOT 1977, n. pag.; PWSSP Gdańsk 1978, n. pag.

Sunny Circle, early 1970s, silicon brass, h. 36 cm, *Brzuskiewicz*, BWA 1977, n. pag., *Brzuskiewicz* 1995, p. 12.

Under The Stars, 1970s, stoneware, dimensions unspecified. Bibliog.: Watrak 1995, p. 35.

Pilgrimage (bas-relief), 1998, silicon brass. The sculpture exhibited as part of the 7th Krakow Triennial of Religious Sculpture, at the Archdiocesan Museum in Krakow (it disappeared after being displayed in a church). Bibliog.: *VII Krakowskie Triennale Rzeźby Religijnej*, exhibition catalogue, curator and editor Danuta Dzielińska, Kraków 1998, n. pag.

DRAWINGS (IN THE ARTIST'S COLLECTION):

- Sketch 1, first half of the 1960s, signed on the back (tied monogram): *HB / 1*, felt-tipped pen on paper, 29,9 × 21,2 cm.
- Sketch 2, second half of the 1950s, signed on the back (tied monogram): *HB / 2*, felt-tipped pen on paper, 24 × 34 cm.
- Sketch 3, second half of the 1950s, signed on the back (tied monogram): *HB / 3*, crayons on paper, 29,5 × 21 cm.
- Sketch 4, 1958, signed on the back (tied monogram): *HB / 4*, crayons on paper, 29,5 × 21 cm.
- Sketch 5, 1963, signed on the back (tied monogram): *HB / 5*, pencil on paper, 29,6 × 20,8 cm.
- Sketch 6, 1963, signed on the back (tied monogram): *HB / 6*, pencil on paper, 29,6 × 20,8 cm.
- Sketch 7, 1963, signed on the back (tied monogram): *HB / 7*, pencil on paper, 29,6 × 20,8 cm.
- Sketch 8, 1957, signed on the back (tied monogram): *HB / 8*, felt-tipped pen on paper, 30 × 21 cm.
- Sketch 9, mid 1970s, signed on the back (tied monogram): *HB / 9*, ink on paper, 29,4 × 21 cm.
- Sketch 10, first half of the 1980s, signed on the back (tied monogram): *HB / 10*, blue pen on paper, 29,4 × 20,9 cm.
- Sketch 11, second half of the 1950s, signed on the back (tied monogram): *HB / 11*, pencil on paper, 32,4 × 22,9 cm.
- Sketch 12, 1969, signed on the back (tied monogram): *HB / 12*, blue pen on paper, 29,3 × 20,6 cm.
- Sketch 13, 1969, signed bottom right (tied monogram): *HB / 28 XII 69 r.*, on the back (tied monogram): *HB / 13*, blue pen on paper, 29,3 × 20,6 cm.
- Sketch 14, first half of the 1980s, signed bottom right (tied monogram): *HB*, on the back (tied monogram): *HB / 14*, black ink on paper, 29,8 × 20,9 cm.
- Sketch 15, first half of the 1980s, signed on the back (tied monogram): *HB / 15*, felt-tipped pen on packaging paper, 33,2 × 22,3 cm.
- Sketch 16, first half of the 1980s, signed bottom right (tied monogram): *HB / 10*; on the back (tied monogram): *HB / 16*, felt-tipped pen on paper, 29,5 × 21 cm.
- Sketch 17, 22 VIII 1985, signed bottom right (tied monogram): *HB / 22 VIII/85*; on the back (tied monogram): *HB / 17*, felt-tipped pen on paper, 32,5 × 22,6 cm.
- Sketch 18, 23 VIII 1985, signed bottom right (tied monogram): *HB / 23 VIII/85*; on the back (tied monogram): *HB / 18*, felt-tipped pen on paper, 32,5 × 22,6 cm.
- Sketch 19, 12 XII 1985, signed bottom left (tied monogram): *HB 19 a oraz 19 b; środa / 12 XII/85*, felt-tipped pen on paper, 65 × 22,6 cm.
- Sketch 20, 29 VIII 1985, dated at the composition: 29.08.85 r, signed bottom left (tied monogram): *HB / 20*, felt-tipped pen on paper, 32,5 × 22,6 cm.
- Sketch 21, second half of the 1950s, signed bottom left (tied monogram): *HB / 21*, pencil on paper, 32,5 × 22,6 cm.
- Sketch 22, 1987, signed bottom left (tied monogram): *HB / 22*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 23, 1987, signed bottom left (tied monogram): *HB / 23*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 24, 1987, signed bottom left (tied monogram): *HB / 24*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 25, 1987, signed bottom left (tied monogram): *HB / 25*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 26, 1987, signed bottom left (tied monogram): *HB / 26*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 27, 1987, signed top left (tied monogram): *HB / 27*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 28, 1987, signed bottom left (tied monogram): *HB / 28*; bottom right (tied monogram): *HB*, felt-tipped pen on paper, 29,8 × 20,9 cm.
- Sketch 29, 1987, signed on the back (tied monogram): *HB / 29*, felt-tipped pen on paper, 29,8 × 20,9 cm.

30. Sketch 30, 1987, signed on the back (tied monogram): *HB / 30*, felt-tipped pen on paper, 29,8 × 20,9 cm.
31. Sketch 31, second half of the 1950s, signed on the back (tied monogram): *HB / 31*, ink on paper, 29,9 × 21,3 cm.
32. Sketch 32, 1966, signed bottom right: 29 V 66 (niedziela); bottom left (tied monogram): *HB / 32*, blue pen on paper, 20,9 × 29,6 cm.
33. Sketch 33, 1966, signed bottom left (tied monogram): *HB / 33 / 29 V 66 (niedziela)*, blue pen on paper, 29,6 × 21 cm.
34. Sketch 34, second half of the 1960s, signed bottom right (tied monogram): *HB / 34*, black ink on paper, 29,6 × 21 cm.
35. Sketch 35, first half of the 1960s, signed bottom left (tied monogram): *HB / 35*, ink on paper, 21 × 29,6 cm.
36. Sketch 36, 1960s, signed bottom left (tied monogram): *HB / 36*, ink on paper, 29,5 × 20,9 cm.
37. Sketch 37, first half of the 1960s, signed bottom left (tied monogram): *HB / 37*, ink on paper, 29,6 × 21 cm.
38. Sketch 38, second half of the 1960s (Sketches for bas-relief *In The Sun*, exhibited in 1969 in Zachęta Gallery [UNICEF]), signed bottom left (tied monogram): *HB / 38*, crayon on paper, 20,9 × 28,8 cm.
39. Sketch 39, 1973, signed bottom left (tied monogram): *HB / 39*, fineliner on paper, 20,9 × 28,8 cm.
40. Sketch 40, second half of the 1960s, sign. bottom left: 40; bottom right (tied monogram): *HBrzusk*, blue pen on paper, 18,3 × 12,1 cm.
41. Sketch 41, second half of the 1960s, signed bottom left (tied monogram): *HB / 41*, ink on paper, 29,7 × 20,8 cm.
42. Sketch 42, second half of the 1960s, signed bottom left (tied monogram): *HB / 42*, pencil, ink on paper, 21,2 × 29,5 cm.
43. Sketch 43, second half of the 1960s, signed on the back (tied monogram): *HB / 43*, ink on paper, 21,1 × 14,9 cm.
44. Sketch 44, second half of the 1960s, signed on the back (tied monogram): *HB / 44*, ink on paper, 14,9 × 20,9 cm.
45. Sketch 45, second half of the 1960s, signed bottom left (tied monogram): *HB / 45*, crayon on paper, 21,2 × 25 cm.
46. Sketch 46, 1965 (sketch for the bas-relief *The Jury of Socrates*), signed on the back (tied monogram): *HB / 46*, ink on paper, 21,1 × 15 cm.
47. Sketch 47 (double sided), mid 1960s, signed bottom left (tied monogram): *HB / 47*, 15 × 21,2 cm; on the back: Sketch, second half of the 1960s, signed bottom right (tied monogram): *HB / 47*, ink on paper, 21,2 × 15 cm.
48. Sketch 48, 1950s/1960s, signed bottom left (tied monogram): *HB / 48*, ink on paper, 15,3 × 21,4 cm.
49. Sketch 49 (double sided), 1950s/1960s, signed bottom left (tied monogram): *HB / 49*, 29,8 × 21,4 cm; on the back: Sketch, signed bottom right (tied monogram): *HB / 49*, ink on paper, 21,4 × 29,8 cm.
50. Sketch 50, 13 IX 1987, dated: 13 IX 1987, signed bottom left (tied monogram): *HB / 50*, blue pen on paper, 29,3 × 21,1 cm.
51. Sketch 51, 11 IX 1987, dated: 11 IX 87, signed on the back (tied monogram): *HB / 51*, felt-tipped pen on paper, 29,3 × 21,1 cm.
52. Sketch 52, 1987, signed on the back (tied monogram): *HB / 52*, felt-tipped pen on paper, 29,3 × 21,1 cm.
53. Sketch 53, first half of the 1960s, signed bottom left (tied monogram): *HB / 53*, crayon on paper, 20,9 × 14,8 cm.
54. Sketch 54, first half of the 1960s, signed bottom left (tied monogram): *HB / 54*, crayon on paper, 20,9 × 14,8 cm.
55. Sketch 55, mid 1960s (including a sketch for the sculpture *Kitty*), signed bottom left (tied monogram): *HB / 55*, ink on paper, 20,4 × 33,8 cm.
56. Sketch 56, 1987, signed bottom left (tied monogram): *HB / 56*, blue pen on paper, 29,5 × 20,9 cm.
57. Sketch 57, 1965 (sketch for the bas-relief *The Jury of Socrates*), signed bottom left (tied monogram): *HB / 57*, ink on paper, 29,6 × 21 cm.
58. Sketch 58, first half of the 1960s, signed bottom left (tied monogram): *HB / 58*, ink on paper, 29,6 × 20,9 cm.
59. Sketch 59, first half of the 1960s, signed bottom left (tied monogram): *HB / 59*, ink on paper, wash painting, 29,5 × 20,8 cm.
60. Sketch 60, 1963/1964 (sketches for the *St. Joseph Altar* for the Church of the Holy Spirit in Toruń, which was completed in 1964), signed bottom left (tied monogram): *HB / 60*, crayon on paper, 29,6 × 20,9 cm.
61. Sketch 61, first half of the 1960s, signed bottom left (tied monogram): *HB / 61*, crayon on paper, 28,9 × 20,9 cm.
62. Sketch 62, first half of the 1960s, signed bottom left (tied monogram): *HB / 62*, inscription: *Shall we jump? / brake – hamulec / vertical – pionowy / (verticoll)*, crayon on paper, 29,5 × 20,9 cm.
63. Sketch 63, first half of the 1960s, signed bottom left (tied monogram): *HB / 63*, crayon on paper, 20,9 × 29,5 cm.
64. Sketch 64, first half of the 1960s, signed bottom left (tied monogram): *HB / 64*, crayon on paper, 20,9 × 29,6 cm.
65. Sketch 65, 1960s, signed bottom left (tied monogram): *HB / 65*, pencil on paper, 17,8 × 29,6 cm.
66. Sketch 66, 1960s, signed bottom right (tied monogram): *HB / 66*, crayon on paper, 29,5 × 20,9 cm.
67. Sketch 67, mid 1960s (including a sketch for the sculpture *Dawn from 1965*), signed bottom left (tied monogram): *HB / 67*, inscription: *P. Metlindi / P. Bożena*, ink on paper, 21 × 28,9 cm.
68. Sketch 68, first half of the 1960s, signed bottom left (tied monogram): *HB / 68*, ink on paper, 21 × 28,9 cm.
69. Sketch 69, first half of the 1960s, signed bottom left (tied monogram): *HB / 66*, crayon on paper, 21 × 29,6 cm.
70. Sketch 70, first half of the 1960s, signed bottom left (tied monogram): *HB / 70*, crayon on paper, 21 × 29,6 cm.
71. Sketch 71, first half of the 1960s signed bottom right (tied monogram): *HB / 71*, pencil on paper, 20,8 × 29,5 cm.
72. Sketch 72, 1960s, signed bottom right (tied monogram): *HB / 72*, crayon on paper, 29,4 × 20,8 cm.
73. Sketch 73, 1960s, signed bottom left (tied monogram): *HB / 73*, felt-tipped pen on paper, 22,6 × 30,4 cm.
74. Sketch 74 (double sided), 1950s/1960s signed bottom left (tied monogram): *HB / 74*, crayon on paper; on the back: Vases, signed bottom right: *HB / 74 a*, crayon, black ink on paper, 21 × 29,5 cm.
75. Sketch 75, second half of the 1960s, signed bottom right (tied monogram): *HB / 75*, crayon on paper, 20,9 × 29,4 cm.
76. Sketch 76, second half of the 1960s, signed bottom left (tied monogram): *HB / 76*, ink on paper, 14,8 × 19,4 cm.
77. Sketch 77, second half of the 1960s, signed bottom right (tied monogram): *HB / 77*, ink on paper, 14,8 × 19,4 cm.
78. Sketch 77a (with Copernicus on the left), first half of the 1970s, signed bottom right (tied monogram): *HB / 77a*, ink on paper, 19,4 × 14,8 cm.
79. Sketch 78, second half of the 1950s, signed bottom left (tied monogram): *HB / 78*, ink on paper, 14,8 × 21 × cm.
80. Sketch 79, second half of the 1960s, signed bottom left (tied monogram): *HB / 79*, ink on paper, 14,8 × 19,4 cm.
81. Sketch 80, 1960s, signed bottom left (tied monogram): *HB / 80*, ink on paper, 14,8 × 19,4 cm.
82. Sketch 81, first half of the 1960s, signed bottom left (tied monogram): *HB / 81*, crayon on paper, 14,8 × 19,4 cm.
83. Sketch 82, 1960s, signed bottom left (tied monogram): *HB / 82*, blue pen on paper, 14,1 × 7,2 cm.
84. Sketch 83, beginning of the 1960s, signed bottom left (tied monogram): *HB / 83*, pencil on paper, 10,3 × 14,6 cm.
85. Sketch 84, mid 1960s, signed on the back (tied monogram): *HB / 84*, ink on paper, 11 × 5,5 cm.
86. Sketch 85, first half of the 1960s, signed bottom left (tied monogram): *HB / 85*, pencil on paper (bibule), 13,5 × 8,5 cm.
87. Sketch 86, beginning of the 1970s, signed bottom left (tied monogram): *HB / 86*, crayon on wrapping paper, 30,1 × 16,6 cm.
88. Sketch 87, 1960s, signed bottom left (tied monogram): *HB / 87*, felt-tipped pen on paper, 21 × 29,7 cm.
89. Sketch 88, 1960s, signed bottom left (tied monogram): *HB / 88*, felt-tipped pen on paper, 13,4 × 16 cm.
90. Sketch 89, first half of the 1960s, signed bottom left (tied monogram): *HB / 89*, felt-tipped pen on paper, 20,8 × 28 cm.
91. Sketch 90, 1960s, signed bottom left (tied monogram): *HB / 90*, crayon on paper, 12 × 9,4 cm.
92. Sketch 91, 1960s, signed bottom left (tied monogram): *HB / 91*, felt-tipped pen on paper, 16,2 × 10,3 cm.
93. Sketch 91b, first half of the 1960s (sketch for the sculpture *Closed Circle* exhibited in 1966 on the exhibition „Rzeźba młodych” [Young Sculpture]), signed bottom left (tied monogram): *HB / 91b*, felt-tipped pen on paper, 18,2 × 12 cm.
94. Sketch 92, first half of the 1960s, signed bottom left (tied monogram): *HB / 92*, crayon, ink on paper, 14,7 × 19,4 cm.
95. Sketch 93, beginning of the 1960s, signed bottom right (tied monogram): *HB / 93*, crayon, blue pen on paper, 18,3 × 12 cm.
96. Sketch 94, 1960s, signed bottom left (tied monogram): *HB / 94*, pencil on paper, 21 × 15,4 cm.
97. Sketch 95, beginning of the 1960s, signed bottom right (tied monogram): *HB / 95 / P...*, pencil on paper, 14,7 × 10,4 cm.
98. Sketch 96, 1960s, signed bottom right (tied monogram): *HB / 96*, fineliner on paper, 21 × 15 cm.
99. Sketch 97, first half of the 1960s (sketches for the sculpture *Closed Circle*), signed bottom left (tied monogram): *HB / 97*, fineliner on paper, 21 × 15 cm.
100. Sketch 98, beginning of the 1970s (Sketch for the sculpture *Troska matek*), signed bottom left (tied monogram): *HB / 98*, blue pen on paper, 14,4 × 10,6 cm.
101. Sketch 99, 1972, signed bottom right (tied monogram): *HB / 99*, blue pen on paper, 18,2 × 20,8 cm.
102. Sketch 100, 1960s/1970s, signed bottom left (tied monogram): *HB / 100*, fineliner on paper, 21 × 14,7 cm.
95. Sketch 101, 1960s, signed bottom left (tied monogram): *HB / 101*, blue pen on paper, 15 × 10,6 cm.
103. Sketch 102, 1960s, signed bottom right (tied monogram): *HB / 102*, fineliner on paper (bibule), 21,4 × 21,7 cm.
104. Sketch 102a, second half of the 1960s, signed bottom left (tied monogram): *HB / 102 a*, fineliner on paper (bibule), 22 × 21 cm.
105. Sketch 103, mid 1960s signed bottom right (tied monogram): *HB / 103*, ink on paper, 13,2 × 20,9 cm.
106. Sketch 104, 1960s, signed bottom right (tied monogram): *HB / 104*, ink on paper, 20,8 × 14,7 cm.
107. Sketch 105, 1960s, signed bottom left (tied monogram): *HB / 105*, crayon on paper, 20,9 × 14,8 cm.
108. Sketch 106, 1960s, signed bottom right (tied monogram): *HB / 106*, fineliner on paper, 10,5 × 14 cm.
109. Sketch 107, first half of the 1960s, sign. bottom left (tied monogram): *HB / 107*, on the back: *HB*, ink on paper, 6,2 × 14,2 cm.
110. Sketch 108, 1960s, signed bottom right (tied monogram): *HB / 108*, ink on paper, 14,9 × 20,9 cm.
111. Sketch 110, first half of the 1960s, signed bottom right (tied monogram): *HB / 110*, crayons on paper, 6,6 × 14,2 cm.
112. Sketch 109, 1960s signed bottom left (tied monogram): *HB / 109*, felt-tipped pen on paper, 16,7 × 16,1 cm.
113. Sketch 111, mid 1960s, signed bottom right (tied monogram): *HB / 111*, crayon on paper, 14,5 × 14 cm.
114. Sketch 112, 1965, (sketch for the bas-relief *Birds - Frieze* and for the sculpture *Ugly Duckling*), signed bottom right (tied monogram): *HB / 112*, crayon on paper, 15 × 20,8 cm.
115. Sketch 113, first half of the 1960s, signed bottom left (tied monogram): *HB / 113*, ink on paper, 14,8 × 21 cm.
116. Sketch 113a, 1960s, signed bottom right (tied monogram): *HB / 113a*, ink on paper, 14,9 × 10,6 cm.
117. Sketch 114, first half of the 1960s, signed bottom right (tied monogram): *HB / 114*, crayons on paper, 29,4 × 21 cm.
118. Sketch 115, beginning of the 1960s, signed bottom right (tied monogram): *HB / 115*, blue pen on paper, 14,8 × 21 cm.
119. Sketch 116, beginning of the 1960s, signed bottom right (tied monogram): *HB / 116*, crayon on paper, 16,6 × 9,6 cm.
120. Sketch 117, beginning of the 1960s (sketch for the sculpture *Cleopatra*), signed bottom right (tied monogram): *HB / 117*, crayons on paper, 15,5 × 21 cm.
121. Sketch 118, 1960s, signed bottom right (tied monogram): *HB / 118*, blue pen on paper, 10,5 × 14,6 cm.
122. Sketch 118a, second half of the 1960s, signed bottom right (tied monogram): *HB / 118a*, black ink on paper, 10,5 × 15,5 cm.
123. Sketch 119, 1960s, signed bottom left (tied monogram): *HB / 119*, ink on paper, 9,3 × 19,3 cm.
124. Sketch 120, mid 1960s, signed top right: *HBrzusk...*; bottom right (tied monogram): *HB / 120*, blue pen on paper, 21,1 × 14,2 cm.
125. Sketch 121, 1960s, signed bottom left (tied monogram): *HB / 121*, crayon on envelope paper 21 × 15,5 cm.
126. Sketch 123, 1960s, signed bottom right (tied monogram): *HB / 123*, felt-tipped pen on paper, 20,6 × 14,8 cm.
127. Sketch 124, second half of the 1960s, signed top left (tied monogram): *HB / 124*, felt-tipped pen on paper, 21 × 14,6 cm.
128. Sketch 125, mid 1960s, signed bottom right (tied monogram): *HB / 125*, felt-tipped pen on paper, 21 × 15,2 cm.
129. Sketch 126, second half of the 1960s, signed bottom left (tied monogram): *HB / 126*, felt-tipped pen on paper, 21 × 15 cm.
130. Sketch 127, 1960s, signed bottom left (tied monogram): *HB / 127*, felt-tipped pen on paper, 14,4 × 9 cm.
131. Sketch 128, 1960s, signed bottom left (tied monogram): *HB / 128*, felt-tipped pen on paper, 21 × 15,3 cm.
132. Sketch 129, 1960s, signed bottom right (tied monogram): *HB / 129*, pencil on paper, 10,7 × 14,7 cm.
133. Sketch 130, 1960s, signed bottom right (tied monogram): *HB / 130*, felt-tipped pen on paper, 14,9 × 6,6 cm.
134. Sketch 131, 1960s, signed top left (tied monogram): *HB / 131*, crayon on paper, 11,8 × 8,6 cm.
135. Sketch 132, 1960s, signed bottom right (tied monogram): *HB / 132*, felt-tipped pen on paper, 20,8 × 15 cm.
136. Sketch 133, 1960s, signed bottom left (tied monogram): *HB / 133*, felt-tipped pen on paper, 20,8 × 15,2 cm.

137. Sketch 137, late 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 137, pencil on paper, 20,9 × 29,5 cm.
138. Sketch 135, 1965, signed bottom right (tied monogram): *HB* / 135, felt-tipped pen on paper, 14,9 × 14,7 cm.
139. Sketch 138, first half of the 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 138, pencil, crayon on paper, 20,8 × 15 cm.
140. Sketch 139, 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 139, fineliner, pencil on paper, 29,4 × 41,9 cm.
141. Sketch 134, 1960s, signed bottom right (tied monogram): *HB* / 134, blue pen on paper, 16,8 × 16,8 cm.
142. Sketch 140, 1970s, signed bottom right (tied monogram): *HB*, on the back inscription: 140, crayon on paper, 29,5 × 20 cm.
143. Sketch 141, 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 141, ink on paper, 20,9 × 29,4 cm.
144. Sketch 142, 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 142, blue pen on paper, 20,8 × 29,6 cm.
145. Sketch 143, beginning of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 143, pencil on paper, 14,8 × 21,1 cm.
146. Sketch 144 (double sided), first half of the 1960s, signed bottom left (tied monogram): *HB* / 144, on the back inscription: *HB*, fineliner on paper, 19 × 13,5 cm.
147. Sketch 145, 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 145, crayon on paper, 10,2 × 14,7 cm.
148. Sketch 146, 1972, signed center bottom (tied monogram): *HB*, on the back inscription: 146, crayon on paper, 14,8 × 14,8 cm.
149. Sketch 147, second half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 147, crayon on paper, 22,7 × 32,1 cm.
150. Sketch 148, 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 148, pencil on paper, 14,8 × 20,9 cm.
151. Sketch 149, 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 149, blue pen on paper, 20,9 × 14,7 cm.
152. Sketch 150, 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 150, blue pen on paper, 20,6 × 24,5 cm.
153. Sketch 151, second half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 151, blue pen on paper, 20,5 × 16,5 cm.
154. Sketch 152, second half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 152, fineliner on paper, 20,3 × 30 cm.
155. Sketch 153, 1970, signed bottom left (tied monogram): *HB*, on the back inscription: 153, blue pen on paper, 20,9 × 14,7 cm.
156. Sketch 154, second half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 154, blue pen on paper, 14,5 × 20,8 cm.
157. Sketch 155, 1970/1971 (design of the sculpture *Heliocentrism* 1970-1971 metal, glass), signed bottom right (tied monogram): *HB*, on the back inscription: 155, blue pen on paper, 13,2 × 20,8 cm.
158. Sketch 156 (double sided), 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 156, felt-tipped pen on paper, 10,3 × 14,7 cm.
159. Sketch 157 (double sided), 1970, signed bottom right (tied monogram): *HB*, on the back inscription: 157, pencil, blue pen on paper, 16,5 × 23,3 cm.
160. Sketch 158, mid 1960s, signed bottom left (tied monogram): *HB* / 158, crayon on paper, 21,3 × 30 cm.
161. Sketch 159 a, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159a, crayon on paper, 29,6 × 21,1 cm.
162. Sketch 159 b, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159b, crayon on paper, 20,5 × 29,4 cm.
163. Sketch 159 c, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159c, crayon on paper, 30 × 21,3 cm.
164. Sketch 159 d, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159d, crayon on paper, 30 × 21,3 cm.
165. Sketch 159 e, 1950s/1960s, signed bottom left (tied monogram): *HB* / 159e, crayon on paper, 20,4 × 29,3 cm.
166. Sketch 159 f, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159f, crayon on paper, 21 × 29,6 cm.
167. Sketch 159 g, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159g, crayon on paper, 30 × 21,3 cm.
168. Sketch 159 h, 1950s/1960s, signed bottom right (tied monogram): *HB* / 159h, crayon on paper, 30 × 21,3 cm.
169. Sketch 160, 1950s/1960s, sign. bottom left (tied monogram): *HB*, on the back inscription: 160, ink on paper, 6,1 × 14,2 cm.
170. Sketch 161, beginning of the 1960s, signed bottom left (tied monogram): *HB*, blue pen on paper, 20,7 × 29,3 cm.
171. Sketch 162, 1987, signed bottom right (tied monogram): *HB*, on the back inscription: 162, felt-tipped pen on a postcard, 14,3 × 10 cm.
172. Sketch 163, 1950s/1960s, signed bottom left (tied monogram): *HB* / 163, ink on paper, 41,6 × 29,3 cm.
173. Sketch 164, 1960s, signed bottom right (tied monogram): *HB* / 164, crayon on paper, 29,8 × 41,8.
174. Sketch 165, beginning of the 1960s, signed bottom left (tied monogram): *HB* / 165, ink on paper, 41,8 × 29,3 cm.
175. Sketch 166, 1950s/1960s, signed bottom right (tied monogram): *HB* / 166, pencil on paper, 41,7 × 29,3 cm.
176. Sketch 167, 1950s/1960s, signed bottom right (tied monogram): *HB* / 167b, crayon on paper, 28,7 × 20 cm.
177. Sketch 167 a (double sided), 1957, signed bottom right (tied monogram): *HB* / 167 / a, crayon, ink on paper, 28,4 × 19,8 cm.
178. Sketch 168, 1970, signed bottom right (tied monogram): *HB* / 168, blue pen on paper, 29,4 × 42 cm.
179. Sketch 169 a, 1960s, signed bottom left (tied monogram): *HB* / 169a, crayon on paper, 20,6 × 29,8 cm.
180. Sketch 169 b, 1960s, signed bottom left (tied monogram): *HB* / 169b, crayon on paper, 20,9 × 29,5 cm.
181. Sketch 169 c, 1960s, signed bottom left (tied monogram): *HB* / 169c, crayon on paper, 20,2 × 29,5 cm.
182. Sketch 169 c, 1960s, signed bottom left (tied monogram): *HB* / 169c, crayon on paper, 20,5 × 29,8 cm.
183. Sketch 170, late 1950s, signed bottom left (tied monogram): *HB* / 170, crayon on paper, 21,5 × 14 cm.
184. Sketch 171, second half of the 1950s, signed bottom right (tied monogram): *HB* / 171, tempera on paper, 30 × 21,5 cm.
185. Sketch 172, second half of the 1950s, signed bottom right (tied monogram): *HB* / 172, crayon on paper, 29,3 × 20,7 cm.
186. Sketch 173, 1950s/1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 173, watercolor on paper, 30 × 21,5 cm.
187. Sketch 174 a, 1960s, signed bottom right (tied monogram): *HB* / 174a, on the back inscription: *HB* 28.XI 71, pencil on paper, 21 × 29,5 cm.
188. Sketch 174 b, 1960s, signed bottom left (tied monogram): *HB* / 174b, crayon on paper, 20,6 × 29,2 cm.
189. Sketch 174 c, first half of the 1960s, signed bottom right (tied monogram): *HB* / 174 / c, pencil on paper, 20,7 × 29,4 cm.
190. Sketch 174 d, 1960s, signed bottom right (tied monogram): *HB* / 174 / D, crayon, blue pen on paper, 29,4 × 21,9 cm.
191. Sketch 174 e, 1960s, signed bottom left (tied monogram): *HB* / 174 / e, crayon on paper, 29,3 × 41,8 cm.
192. Sketch 175 a, first half of the 1960s, signed bottom left (tied monogram): *HB* / 175 / a, crayon/pastels on paper, 20,8 × 29,4 cm.
193. Sketch 175 b, first half of the 1960s, signed bottom left (tied monogram): *HB* / 175 / b, pencil, crayon/pastels on paper, 42 × 29,5 cm.
194. Sketch 175 c, first half of the 1960s, signed bottom left (tied monogram): *HB* / 175 / c, crayon on paper, 42 × 29,4 cm.
195. Sketch 175 d, first half of the 1960s, signed bottom middle (tied monogram): *HB* / 175 D, blue pen on paper, 14,6 × 4 cm.
196. Sketch 176, 7 II 1987, signed bottom left (tied monogram): *HB*, bottom right: 7 / II / 1987, on the back inscription: 176, felt-tipped pen on paper, 29,4 × 35,1 cm.
197. Sketch 177, 17 III 1987, signed bottom right (tied monogram): *HB*, middle: 17 III 87, on the back inscription: 177, felt-tipped pen on paper, 41,2 × 29,2 cm.
198. Sketch 179, 1987, signed bottom left (tied monogram): *HB* / 179, fineliner on paper, 41 × 29 cm.
199. Sketch 180, 30 VII 1987, signed bottom left (tied monogram): *HB*, bottom right: 30 VII 87, on the back inscription: 180, felt-tipped pen on paper, 41 × 29 cm.
200. Sketch 181, second half of the 1980s, signed bottom right (tied monogram): *HB*, on the back inscription: 181, felt-tipped pen on paper, 17,5 × 29,6 cm.
201. Sketch 182, 1985, signed bottom right (tied monogram): *HB* / 10 XII 85 r, felt-tipped pen on paper, 24,4 × 16,1 cm.
202. Sketch 182 b, 1986, signed bottom right (tied monogram): *HB* / 23 II 86, on the back inscription: 182.b, blue pen, felt-tipped pen on paper, 23 × 32,3 cm.
203. Sketch 183, 1986, signed bottom left (tied monogram): *HB* / 183, felt-tipped pen on paper, 22,4 × 32,3 cm.
204. Sketch 183 a, 1986, signed bottom left (tied monogram): *HB* / 183a, bottom right: 10 / I / 86, felt-tipped pen on paper, 22,3 × 32,3 cm.
205. Sketch 183 b, 1986, signed bottom left (tied monogram): *HB* / 183b, felt-tipped pen on paper, 22,3 × 32,3 cm.
206. Sketch 184 (double sided), 1960s, signed bottom left (tied monogram): *HB* / 184, a sketch on the back, felt-tipped pen on paper, 22,4 × 32,4 cm.
207. Sketch 184 a, 1960s, signed bottom left (tied monogram): *HB* / 184a, ink on paper, 29,3 × 20,9 cm.
208. Sketch 185, 1980, signed bottom left (tied monogram): *HB* / 185, felt-tipped pen on paper, 41,5 × 29,3 cm.
209. Sketch 186, 1987, signed bottom left (tied monogram): *HB*, bottom right: *HB* 87., on the back inscription: 186, felt-tipped pen on paper, 41,5 × 29,2 cm.
210. Sketch 187, 1987, signed bottom left (tied monogram): *HB*, on the back inscription: 187, felt-tipped pen on paper, 41,5 × 29,2 cm.
211. Sketch 188, 1960s, signed bottom right (tied monogram): *HB* / 188, on the back inscription: 188, ink on paper, 29,4 × 41,8 cm.
212. Sketch 188 b, 1960s, signed bottom right (tied monogram): *HB* / 188 B, crayon on paper, 29,3 × 41,6 cm.
213. Sketch 189, first half of the 1960s, signed center bottom (tied monogram): *HB* / 189, pencil on paper, 19,4 × 13,9 cm.
214. Sketch 190, 1960s, signed bottom right (tied monogram): *HB* / 190, blue pen on paper, 10,6 × 14,9 cm.
215. Sketch 190 b, 1960s, signed bottom left (tied monogram): *HB* / 190 / B, blue pen on paper, 10,5 × 12 cm.
216. Sketch 191, 1960s, signed bottom right (tied monogram): *HB* / 191, ink on paper, 10,5 × 14,7 cm.
217. Sketch 192, late 1950s, signed bottom right (tied monogram): *HB* / 192, ink on paper, 6,7 × 14,2 cm.
218. Sketch 192 b, 1950s/1960s, signed bottom left (tied monogram): *HB* / 191 / B, pencil on paper, 14,8 × 21 cm.
219. Sketch 193, 1950s/1960s, signed bottom right (tied monogram): *HB* / 193, blue pen on paper, 21 × 29,5 cm.
220. Sketch 193 (double sided), 1950s/1960s, signed bottom right (tied monogram): *HB* / 193, crayon on paper, 20,8 × 29,5 cm.
221. Sketch 194, beginning of the 1960s, signed bottom left (tied monogram): *HB* / 194, felt-tipped pen on paper, 20,8 × 29,5 cm.
222. Sketch 194 b, beginning of the 1960s, signed bottom right (tied monogram): *HB* / 194b, crayon, pastels on paper, 20,5 × 29,4 cm.
223. Sketch 194 c, beginning of the 1960s, signed bottom left (tied monogram): *HB* / 194c, pencil on paper, 22,5 × 32 cm.
224. Sketch 195, beginning of the 1960s, (sketch for the sculpture *Vase With a Mask*), signed bottom left (tied monogram): *HB* / 195, crayon on paper, 29,4 × 21,2 cm.
225. Sketch 196 (double sided), mid 1960s, (sketch for the sculpture *Birds – Frieze*), unsigned, on the back inscription: *HB* / 196, crayon on paper, 20,9 × 29,6 cm.
226. Sketch 197, beginning of the 1960s (sketch for a sculpture), signed bottom right (tied monogram): *HB*, on the back inscription: 197, ink on paper, 20,8 × 29,6 cm.
227. Sketch 197 a, 1963, signed bottom right: *H Brzuszkiewicz* / (tied monogram) *HB*, on the back inscription: 197a, pencil on paper, 20,7 × 29,6 cm.
228. Sketch 197 b, first half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 197b, pencil on paper, 20,7 × 29,6 cm.
229. Sketch 197 c, first half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 197 / c, pencil on paper, 20,4 × 29,3 cm.
230. Sketch 197 d, first half of the 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 197.d, pencil on paper, 20,7 × 29,6 cm.
231. Sketch 197 e, first half of the 1960s, signed bottom left (tied monogram): *HB*, on the back inscription: 197 / e, pencil on paper, 20,8 × 29,3 cm.
232. Sketch 197 f, first half of the 1960s, signed bottom right (tied monogram): *HB*, on the back inscription: 197 / f, pencil on paper, 20,5 × 29,4 cm.
233. Sketch 198, 1950s/1960s, signed bottom right (tied monogram): *HB* / 198, crayon on paper, 18,7 × 31,7 cm.
234. Sketch 199, first half of the 1960s, signed bottom right (tied monogram): *HB* / 199, crayon on paper, 21,1 × 29,7 cm.
235. Sketch 200, first half of the 1960s (sketch for the sculpture *Ugly Duckling*), signed bottom right (tied monogram): *HB* / 200, blue pen on paper, 22,9 × 32,6 cm.
236. Sketch 201, first half of the 1960s, signed bottom right (tied monogram): *HB* / 201, crayon on paper, 35 × 27,1 cm.

237. Sketch 202 a, first half of the 1960s, signed bottom right (tied monogram): *HB. / 202 / a*, crayon on paper, 35 × 26,7 cm.
238. Sketch 203, 1960s, signed bottom right (tied monogram): *HB. / 203*, crayon on paper, 29,3 × 41,7 cm.
239. Sketch 204, 1960s, signed bottom right (tied monogram): *HB. / 204*, crayon on paper, 29,5 × 41,6 cm.
240. Sketch 205, 1960s, signed bottom right (tied monogram): *HB. / 205*, ink on paper, 29,3 × 20,7 cm.
241. Sketch 206, first half of the 1960s, signed bottom right (tied monogram): *HB. / 206*, ink on paper, 29,2 × 20,7 cm.
242. Sketch 207 (sketches of tombstones), around 1963 (sketch of the tombstone for Tadeusz Czaja, an outstanding doctor, brother of the author's mother, shot in Sandomierz by German troops on November 19, 1943), signed bottom right (tied monogram): *HB. / 207*, ink on paper, 23,8 × 34 cm.
243. Sketch 208, 1960s, signed bottom left (tied monogram): *HB. / 208*, felt-tipped pen on paper, 23,8 × 33,8 cm.
244. Sketch 209 (double sided), 1960s, signed bottom right (tied monogram): *HB. / 209*, on the back inscription: *HB*, blue pen on paper, 21 × 29,6 cm.
245. Sketch 210, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 210*, crayon/pastels on paper, 20,5 × 29,4 cm.
246. Sketch 211, beginning of the 1960s, signed bottom left (tied monogram): *HB. / 211*, crayon on paper, 24 × 33,9 cm.
247. Sketch 211 a, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 211 / a*, crayon on paper, 23,8 × 33,8 cm.
248. Sketch 212, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 212*, pencil on paper, 24 × 29,5 cm.
249. Sketch 213 (double sided), beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213*, crayon on paper, 20,7 × 29,5 cm.
250. Sketch 213 a, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213. / a*, crayon on paper, 20,5 × 29,4 cm.
251. Sketch 213 b, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213b*, crayon on paper, 29,6 × 20,7 cm.
252. Sketch 213 c, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213c*, crayon on paper, 30 × 21,3 cm.
253. Sketch 213 d, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213. / D*, crayon on paper, 29,8 × 21 cm.
254. Sketch 213 f, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 213 / F*, crayon on paper, 29,5 × 21 cm.
255. Sketch 214, around 1965 (sketch for the sculpture *Birds – Frieze*) signed bottom right (tied monogram): *HB. / 214*, crayon/pastels on paper, 21 × 29,5 cm.
256. Sketch 215, 1960s, signed bottom right (tied monogram): *HB. / 215*, ink on paper, 29,6 × 21 cm.
257. Sketch 216, 1960s, signed bottom right (tied monogram): *HB. / 216*, crayon on paper, 20,8 × 29,6 cm.
258. Sketch 217, 1960s, signed bottom right (tied monogram): *HB. / 217*, felt-tipped pen on paper, 15 × 10,2 cm.
259. Sketch 218 (double sided), 1960s, signed bottom right (tied monogram): *HB. / 218*, on the back: a sketch, fineliner, inscription: *HB*, blue pen on paper, 20,4 × 29,4 cm.
260. Sketch 219, 1960s, signed bottom right (tied monogram): *HB. / 219*, crayon on paper, 20,8 × 29,5 cm.
261. Sketch 220, 1960s, signed bottom right (tied monogram): *HB. / 220*, crayon on paper, 20,7 × 28,5 cm.
262. Sketch 221, mid 1960s, signed bottom right (tied monogram): *HB. / 221*, crayon on paper, 20,6 × 14,1 cm.
263. Sketch 222, 1960s, signed bottom left (tied monogram): *HB. / 222*, ink, crayon on paper, 24 × 33,4 cm.
264. Sketch 223, 1965, signed bottom right (tied monogram): *HB. / 6. XII 1965 r.*, on the back inscription: 223, ink on paper, 24 × 33,5 cm.
265. Sketch 224, 1960s, signed bottom right (tied monogram): *HB. / 224*, ink on paper, 24 × 33,5 cm.
266. Sketch 224 a, 1960s, signed bottom left (tied monogram): *HB. / 224a*, felt-tipped pen on paper, 25 × 33,7 cm.
267. Sketch 225, 1965 (sketch for the sculpture *Birds – Frieze*), signed bottom right (tied monogram): *HB. / 225*, pencil on paper, 11 × 141,9 cm.
268. Sketch 226, 1974, signed (tied monogram): *HB. / 228*, ink, pencil on paper, 29,6 × 42,2 cm.
269. Sketch 227 (double sided), 1974, signed bottom left (tied monogram): *HB. / 227*; on the back (tied monogram): *HB. / 12. VII. 74r.*, felt-tipped pen on paper, 24 × 33,9 cm.
270. Sketch 228, 1974, signed bottom right (tied monogram): *HB. / 228*, ink on paper, 21 × 29,7 cm.
271. Sketch 228b, 1960s, signed bottom right (tied monogram): *HB. / 228b*, ink on paper, 21 × 29,7 cm.
272. Sketch 228 c, 1960s (sketches of projects for the Toruń Cooperative „Rzut”), signed bottom right (tied monogram): *HB. / 228c*, ink on paper, 24 × 43 cm.
273. Sketch 229, 1957 (sketches from the time of membership in the Kadyń Group), signed bottom right (tied monogram): *HB. / 229*, crayons on paper, 21 × 29,5 cm.
274. Sketch 230, 1960s, signed bottom right (tied monogram): *HB. / 230*, crayon on paper, 24,5 × 34 cm.
275. Sketch 231, 1960s, signed bottom right (tied monogram): *HB. / 231*, pencil on paper, 21,1 × 29,6 cm.
276. Sketch 232, 1960s, signed bottom right (tied monogram): *HB. / 232*, ink on paper, 14 × 21 cm.
277. Sketch 233, 1960s, signed top right (tied monogram): *HB. / 233*, pencil on paper, 42 × 29,6 cm.
278. Sketch 234, 1960s, signed bottom right (tied monogram): *HB. / 234*, crayon on paper, 29,6 × 21,1 cm.
279. Sketch 235, 1960s, signed bottom right (tied monogram): *HB. / 235*, crayon on paper, 29,6 × 21,1 cm.
280. Sketch 236, 1960s, signed bottom right (tied monogram): *HB. / 236*, crayon on paper, 29,6 × 21,1 cm.
281. Sketch 237, first half of the 1960s, signed bottom right (tied monogram): *HB. / 237*, felt-tipped pen on paper, 20,6 × 29,3 cm.
282. Sketch 237 a, 1960s, signed (tied monogram): *HB. / 237*, felt-tipped pen on paper, 20,6 × 29,3 cm.
283. Sketch 238, 1968–1969 (design of the sculpture *Conductor and Choir*), signed bottom right (tied monogram): *HB. / 238*, crayon on paper, 23 × 32,5 cm.
284. Sketch 239, first half of the 1960s (including sketches of the sculpture *Ugly Duckling*), signed bottom right (tied monogram): *HB. / 239*, blue pen on paper, 41,9 × 29,5 cm.
285. Sketch 240, 1970, signed bottom left (tied monogram): *HB. / 240*, crayons on paper, 21 × 29,7 cm.
286. Sketch 241, 1960s/1970s, signed bottom left (tied monogram): *HB. / 241*, crayon on paper, 20,8 × 29,6 cm.
287. Sketch 241 a (double sided), 1960s/1970s, signed bottom left (tied monogram): *HB.*, on the back inscription: 241A, crayon on paper, 20,8 × 29,6 cm.
288. Sketch 241 b, 1960s/1970s, signed bottom right (tied monogram): *HB.*, on the back inscription: 241b, crayon on paper, 20,8 × 29,6 cm.
289. Sketch 241 c, 1960s/1970s, signed bottom right (tied monogram): *HB.*, on the back inscription: 241c, crayon on paper, 20,8 × 29,6 cm.
290. Sketch 241 d, 1960s/1970s, signed bottom right (tied monogram): *HB.*, on the back inscription: 241d, crayon on paper, 20,8 × 29,6 cm.
291. Sketch 242, 1960s/1970s, signed bottom right (tied monogram): *HB. / 242*, crayon on paper, 29,4 × 21 cm.
292. Sketch 242 a, 1960s/1970s, signed bottom right (tied monogram): *HB.*, on the back inscription: 242a, ink on paper, 29,9 × 21,3 cm.
293. Sketch 242 b, 1960s/1970s, signed bottom right (tied monogram): *HB. / 242b*, crayon on paper, 33,8 × 24,5 cm.
294. Sketch 243 (double sided), 1968, signed bottom right (tied monogram): *HB. / 243*, ink on paper, 29,5 × 18,3 cm.
295. Sketch 244, 1968, signed bottom left (tied monogram): *HB. / 244*, pencil on tissue paper, 16,5 × 16,5 cm.
296. Sketch 245, second half of the 1960s, signed bottom right (tied monogram): *HB.*, on the back inscription: 245, crayon on paper, 29,6 × 21 cm.
297. Sketch 246, 1965, signed center bottom (tied monogram): *HB. / 1965*, on the back inscription: 246, ink on paper, 24,3 × 33,6 cm.
298. Sketch 247, second half of the 1960s, signed bottom right (tied monogram): *HB. / 247*, ink on paper, 30 × 20,9 cm.
299. Sketch 247 a, second half of the 1960s, signed bottom right (tied monogram): *HB. / 247a*, ink on paper, 29,5 × 20,9 cm.
300. Sketch 248, 1966, signed bottom right (tied monogram): *HB. 17.7.66*, on the back inscription: 248, felt-tipped pen on paper, 29,6 × 41,6 cm.
301. Sketch 249, 1966, signed bottom right (tied monogram): *HB. 17766*, on the back inscription: 249, felt-tipped pen on paper, 29,8 × 42,2 cm.
302. Sketch 250, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 250*, crayon on paper, 21 × 30 cm.
303. Sketch 251, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 251*, crayon on paper, 21 × 30 cm.
304. Sketch 252, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 252*, ink on paper, 24,3 × 33,7 cm.
305. Sketch 253, 1970s, signed bottom left (tied monogram): *HB. / 253*, ink on paper, 29,6 × 20,9 cm.
306. Sketch 254, beginning of the 1960s (sketches for sculptures for the „Rzut” Cooperative), signed bottom right (tied monogram): *HB. / 254*, crayon on paper, 30 × 39,5 cm.
307. Sketch 255, beginning of the 1960s (sketches for sculptures for the „Rzut” Cooperative), signed bottom right (tied monogram): *HB. / 255*, pencil on paper, 29,7 × 41,8 cm.
308. Sketch 256, 1960s, signed bottom right (tied monogram): *HB. / 256*, ink on paper, 21 × 29,6 cm.
309. Sketch 256 b, 1960s, signed bottom (tied monogram): *HB. / 256b*, ink on paper, 21,1 × 29,6 cm.
310. Sketch 257, 1960s, signed bottom right (tied monogram): *HB. / 257*, felt-tipped pen on paper, 20,6 × 29,3 cm.
311. Sketch 258, 1960s, signed bottom right (tied monogram): *HB. / 258*, ink, felt-tipped pen on paper, 20,6 × 29,3 cm.
312. Sketch 259, mid 1960s, signed bottom left (tied monogram): *HB. / 259*, felt-tipped pen on paper, 20,7 × 29,3 cm.
313. Sketch 260, 1950s/1960s signed bottom right (tied monogram): *HB. / 260*, pencil on paper, 21,1 × 29,7 cm.
314. Sketch 261, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 270*, felt-tipped pen on paper, 20,7 × 29,4 cm.
315. Sketch 262, beginning of the 1960s, signed bottom right (tied monogram): *HB. / 262*, felt-tipped pen on paper, 29,4 × 20,7 cm.
316. Sketch 263, 1960s, signed bottom right (tied monogram): *HB. / 263*, felt-tipped pen on paper, 20,5 × 29,4 cm.
317. Sketch 264, 1960s, signed bottom right (tied monogram): *HB. / 264*, crayon on paper, 30 × 21 cm.
318. Sketch 265, 1960s, signed bottom right (tied monogram): *HB. / 265*, crayon on paper, 28,8 × 21 cm.
319. Sketch 266, 1960s, signed bottom left (tied monogram): *HB. / 266*, crayon on paper, 28,8 × 21 cm.
320. Sketch 267, 1960s, signed bottom right (tied monogram): *HB. / 267*, crayon on paper, 28,9 × 21 cm.
321. Sketch 268, 1960s, signed bottom right (tied monogram): *HB. / 268*, crayon on paper, 28,8 × 21 cm.
322. Sketch 269, 1960s, signed bottom right (tied monogram): *HB. / 269*, crayon on paper, 28,8 × 21 cm.
323. Sketch 270, 1960s, signed bottom right (tied monogram): *HB. / 270*, crayon on paper, 28,9 × 21 cm.
324. Sketch 271, 1960s, signed bottom right (tied monogram): *HB. / 271*, blue pen on paper, 21 × 29,9 cm.
325. Sketch 272, 1960s, signed bottom right (tied monogram): *HB. / 272*, crayon on paper, 21 × 28,9 cm.
326. Sketch 272 b, 1960s, signed bottom right (tied monogram): *HB. / 272b*, crayon on paper, 28,9 × 21 cm.
327. Sketch 273, 1960s, signed bottom right (tied monogram): *HB. / 273*, ink on paper, 24,3 × 33,6 cm.
328. Sketch 274, 1960s, signed bottom right (tied monogram): *HB. / 274*, pencil on paper, 7,4 × 10,6 cm.
329. Sketch 275, 1950s/1960s, signed bottom right (tied monogram): *HB. / 275*, ink on paper, 23,3 × 21,1 cm.
330. Sketch not numbeed, 1960s, unsigned, pencil on paper, 42 × 29,5 cm.
331. Sketch 17766, 1960s, signed bottom right (tied monogram): *HB. / 17766*, felt-tipped pen on paper, 29,5 × 41,7 cm.

DRAWINGS BY HANNA BRZUSZKIEWICZ FROM THE GRAPHIC COLLECTION SECTION OF THE NICOLAUS COPERNICUS UNIVERSITY LIBRARY IN TORUŃ (in the possession of the Graphic Collection Section of the Nicolaus Copernicus University) (selection):

- Sketch, 1972, signed bottom right (tied monogram): *HB. 23.IV.72*, black pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2588.
- Sketch, 1974, unsigned, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2592 (sketch from a greater series if works, signed by the artist with a monogram *HB* and dated: 3.III.74 r.)
- Sketch, 1971, signed bottom right: *12.VII.71*, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2597.
- Sketch for the sculpture *Whirling Sun* from the Cosmogony series, 1966, made in Suchedniów (marks of droplets from the beaten clay have been preserved on the surface of the paper), unsigned, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2586.
- Sketch, 1969, signed bottom right (tied monogram): *HB. 9.II.69*, blue crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2567 (Madonna with the Infant).
- Sketch, 1969, unsigned, blue crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2568 (two groups with three silhouettes).

7. Sketch, 1969, unsigned, blue, red and black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2569 (The symbolic theme of Vanitas – an allusive figure of a mother as a skeletal figure supporting a sleeping child).
8. Sketch, 1969, unsigned, red and black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2570 (theme of Mary Magdalene on a throne, holding a skull).
9. Sketch, 1968, signed bottom right (tied monogram): *HB*, 1968, blue ink on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2564 (two heads of Copernicus – part of a larger series of Copernican sketches from 8 VIII 1968).
10. Sketch, 1968, signed bottom right (tied monogram): *HB*, 1698 [wrong year - 1698 - inscribed by mistake: 69 instead of the correct 96], blue ink on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2566 (two stylized heads of Copernicus).
11. Sketch, 1960, signed bottom right (tied monogram): *HB*, 1960, red and blue crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2552 (Sketches for the sculptures *Cleopatra* and *Bird*).
12. Sketch, 1960, unsigned, several colors of crayons (red, pink, yellows, oranges and different shades of blues) on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2554 (A cadmium yellow, warm-toned figure on a blue and navy background).
13. Sketch, around 1962, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/32 (5 Sketches – projects of girls' heads and busts).
14. Sketch, around 1962, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/31 (9 Sketches – projects of slender representations of figures).
15. Sketch, around 1962, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/30 (projects of slender representations of figures).
16. Sketch, around 1962, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/29 (cats – 4 Sketches).
17. Sketch, around 1962, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/24 (cats and girl figures, head masks – 10 projects).
18. Sketch, first half of the 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/27 (*Boat Carriers* – two groups and two designs for a plaque).
19. Sketch, first half of the 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/25 (*Boat Carriers* – three groups and a project of a single vertical figure).
20. Sketch, 1960s/1970s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/9 (Sketch for the bust of Copernicus and female nude).
21. Sketch, 1960s/1970s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/10 (linear and value sketch for the bust of Copernicus).
22. Sketches on two connected sheets of paper, 1960s/1970s, unsigned, charcoal based black crayon on paper, 2 × 29,9 × 21,2 cm, inventory no. on the back: G.2548/12 (Women's heads and one silhouette – 7 variations on the theme of caryatids).
23. Sketch, 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/19 (*Angel* or *Nike* – 3 sketches).
24. Sketch, 1960s/1970s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/18 (Male head – 5 sketches).
25. Sketch, 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/6 (abstract composition inspired by sails, polygonal shape).
26. Sketch, 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/4 (navigator's figure and the horizon – 4 sketches).
27. Sketch, 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/2.
28. Sketch, 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2548/1.
29. Sketch, first half of the 1960s, unsigned, blue ink on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2550/11 (Designs of the mensa of the altar – variants probably preceding the realization of the St. Joseph Altar in 1964 in the Church of the Holy Spirit).
30. Sketch, 1969, unsigned, blue pen on paper (pen sketches), 29,9 × 21,2 cm, inventory no. on the back: G.2550/20 (a bust and a head – sketches for the sculpture *Steadfast*).
31. Sketch, 1976, unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2549/4 (7 designs for sculptures, including *Constancy* and *Hand*; sketchbook 1976).
32. Sketch, 1976, unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2549/2 (*Masked Face* and 4 designs of the sculpture; sketchbook 1976).
33. Sketch, 1976, unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2549/1 (figurative and a hand motifs – 4 sketches; sketchbook 1976, one of the sketches signed: 27 VII 1976).
34. Sketch, first half of the 1970s unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2551/1 (two separate areas composed with spontaneously applied, aleatoric lines).
35. Sketch, first half of the 1970s unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2551/2 (two separate areas composed with spontaneously applied, aleatoric lines).
36. Sketch, first half of the 1970s unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2551/4 (a form drawn with a wavy line - variant I).
37. Sketch, first half of the 1970s unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2551/21 (a form drawn with a wavy line - variant II).
38. Sketch, first half of the 1970s unsigned, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2551/14 (7 sketches blue ink; pen drawings).
39. Sketch, 1960s unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2546/10 (design for three non-literal, totemic figures).
40. Sketch, first half of the 1970s unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2546/17 (abstract design, "floating" on three points, a metaphor for a dancing).
41. Sketch, first half of the 1970s unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2546/18 (abstract, forking form).
42. Sketch, first half of the 1960s unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2545 (sketchbook) / 3 (fantasmagoric figures – 4 designs; sketchbook 1960–1965).
43. Sketch, first half of the 1960s unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2545 (sketchbook) / 2 (a figure holding a child – two sketches; sketchbook 1960–1965).
44. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/3 (3 designs for ceramic sculptures, including *Pregnant Woman*; sketchbook 1959–1962).
45. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/6 (fantasia on the theme of fishermen hanging nets – three compositions in a vertical layout; sketchbook 1959–1962).
46. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/7 (two designs on the theme of boat carriers, one for the sculpture *Argonauts* and one for the Old Man (*The Old Man and the Sea*); sketchbook 1959–1962).
47. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/8 (3 variations on the theme of a man carrying a plank with ceramic pots over his head, the abstraction of observations regarding the carrying of ceramics to firing in the Toruń Cooperative, "Rzut"; sketchbook 1959–1962).
48. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/9 (one figure – a variation on the theme of a man carrying a plank with ceramic pots over his head, the abstraction of observations regarding the carrying of ceramics to firing in the Toruń Cooperative, "Rzut"; sketchbook 1959–1962).
49. Sketch on two connected sheets of paper, 1950s/1960s, unsigned, charcoal based black crayon on paper, 2 × 29,9 × 21,2 cm, inventory no. on the back: G.2544/14 and 13 (the figure and face of *The Crucified*, probably variations on the *Crucifix* from Cologne - studies; sketchbook 1959–1962).
50. Sketch, 1966, signed bottom right (tied monogram): *HB* and dated: 2.9.66, black pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1557 (design for a plate as a mask – „Aztec face”).
51. Sketch, first half of the 1960s, unsigned, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1558 (two abstract compositions, resembling labyrinths).
52. Sketch, 1950s/1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1559 (two fantasmagoric female busts with turpistic necklaces).
53. Sketch, 1966, signed bottom right: *H.Brzuszkiewicz* and dated bottom right: 1966, signed on the back (tied monogram): *HB* / 51., felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.1566 (design sketch for *Cosmogony*).
54. Sketch, 1966, signed bottom right: *H.Brzuszkiewicz* and dated bottom right: 1966, signed on the back (tied monogram): *HB* / 51., felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.1567 (Copernicus).
55. Sketch, first half of the 1980s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.30700/5 (two variants of the *Mourning Woman*).
56. Sketch, 1987 signed bottom right: (tied monogram): *H.B* 87, black and red felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.30700/1 (a metaphor for humanity in a red-and-black circle).
57. Sketch, 1987 unsigned, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.30700 (from the series "Eye of Providence I").
58. Sketch, 1974, signed bottom right: 20 II 74 r., felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.30700 (*Hand of Providence*, another variant of the *Mothers' Care*).
59. Sketch, 1971, signed bottom right: 12 VII 71 r., felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.2593 (Blackened hands).
60. Sketch, 1985–1987, signed bottom right (tied monogram): *H.B.* (in dated folder), black and red felt-tipped pen on paper, 29,3 × 21,1 cm, inventory no. on the back: G.30700 (from the cycle, "Epitaph" from 1985–1987).
61. Sketch, 1966, signed bottom right (tied monogram): *HB* and dated: 26.8.66., black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back.
62. Sketch, first half of the 1960s, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1561 (three figures, two fantasmagoric - with large heads).
63. Sketch, first half of the 1960s, signed bottom right (tied monogram): *HB*, dated: 26.8.66., black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1560.
64. Sketch, first half of the 1960s, signed bottom right (tied monogram): *HB*, dated: 26.8.66., black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.1556. (abstract composition).
65. Sketch, 1974, two signings: bottom left dating: 15 III 1974 and bottom right (tied monogram): *H.Brzuszkiewicz*, dating: 1974, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.563.
66. Sketch, first half of the 1960s, unsigned, charcoal based black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back: G.2544/13.
67. Sketchbook Sketch, first half of the 1960s, unsigned, charcoal based black crayon, felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
68. Sketchbook Sketch, first half of the 1960s, unsigned, blue pen on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
69. Sketchbook Sketch, first half of the 1960s, unsigned, blue pen on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
70. Sketchbook Sketch, first half of the 1960s, unsigned, blue pen on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
71. Sketchbook Sketch, first half of the 1960s, unsigned, blue pen on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
72. Sketchbook Sketch, first half of the 1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
73. Sketchbook Sketch, first half of the 1960s, unsigned, black crayon on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.
74. Sketch, 1974, signed bottom left, dated: 21 1960, black felt-tipped pen on paper, 29,9 × 21,2 cm, inventory no. on the back: G.562.
75. Sketch, 1960, signed bottom right (tied monogram): *HB* and dated: 4.2 1960, black, blue, red crayon on paper, 29,9 × 21,2 cm, inventory no. on the back of the sketchbook.

Review of the monograph
“Hanna Brzuszkiewicz. Material and Breath”

This monograph is the first such extensive research-based study dedicated to Prof. Hanna Brzuszkiewicz - a recognized artist and sculpture tutor at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń since 1958, actively participating in the Polish as well as international exhibition movement to this day - at the same time it remains a kind of art book. The publication, prepared by dr Dorota Grubba-Thiede in collaboration with its co-editor Anna Kropiewska-Gajewska and Prof. Hanna Brzuszkiewicz herself, impresses with the breadth of the Artist's original achievements. The sculptures and drawings meticulously collected by Dorota Grubba-Thiede and Anna Kropiewska-Gajewska in the course of their curatorial work, were interpreted in the introductory essay: *Professor Hanna Brzuszkiewicz – Material and Breath* by Grubba-Thiede, and in Anna Kropiewska-Gajewska's text, entitled *The kind of sculpture one remembers...*; they were also thoroughly documented in the *Calendar of Life and Artistic Work* with photographs by Janina Gardzielewska and Władysław Szulc. In order to broaden the interpretation of the Artist's work, the editors invited the University of Gdańsk prof., dr hab. Magdalena Howorus-Czajka who wrote the essay entitled *Rend – Fracture – Pause. Towards the artwork of Hanna Brzuszkiewicz*. The structure of said publication and its aesthetic value are strengthened by the exceptional contemporary photographs by Krzysztof Deczyński, which emphasize the values of Hanna Brzuszkiewicz's sculptures, and were created exclusively for the monograph - to accompany the historically recognized photographs by Andrzej Skowroński. The cover features Hanna Brzuszkiewicz's mysterious sculpture *Portrait of Mrs. Z* (1965), from the collection of the National Museum in Wrocław, in a meditative photographic interpretation by Czesław Kuchta [an artist from the Zero-61 Group]. The monograph, along with its extremely important share of impressive archival materials [neatly and clearly presented in the book's design by Miłosz Thiede] inspires a sense of respect also through confrontation with its rich bibliography selection – encompassing numerous catalogues of exhibitions - not only national, but also international - in which the Artist has successfully participated since the 1950s, to mention the silver medal she received in Prague in 1962, as part of the Polish team at the International Exhibition of Contemporary Ceramics. *The Hanna Brzuszkiewicz. Material and Breath* monograph, pioneering with its visual form as well as informative substance, brings to light the achievements of Prof. Hanna Brzuszkiewicz, an outstanding artist who continues to create and exhibit, and a lecturer who taught sculpture at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń from 1958 to the beginning of the 21st century. The monograph, produced with the use of proper research methods - preceded by numerous queries (at archives and libraries, including the Graphic Collection Section of the Nicolaus Copernicus University Library in Toruń, at several institutes, and with the help of the Artist's materials) and in cooperation with numerous cultural institutions - remains a compendium of knowledge, concerning not only Prof. Hanna Brzuszkiewicz, but also transformations in contemporary art, that will undoubtedly affect future generations of recipients.

prof. dr hab. Jerzy Malinowski
President of the Polish Institute
of World Art Studies in Warsaw

“HANNA BRZUSZKIEWICZ. Material and Breath”

*My inspirations - cosmos, space and humans on the one hand,
on the other – the magic of the fire arts, and the rules governing them.*
Hanna Brzuszkiewicz

*Hanna Brzuszkiewicz's galaxy blooms, burns and spins.
In her cosmic cycle, in bas-reliefs, there is movement and space.*
Anna Kropiewska-Gajewska – co-curator, Head of the Polish
and European Art Department at District Museum in Toruń

The monograph “Hanna Brzuszkiewicz. Material and Breath” portrays a great personality of contemporary sculpture – Professor Hanna Brzuszkiewicz, to whom the process of shaping and developing herself remains a life necessity practiced every day. In 2023 the Toruń District Museum hosted a monumental exhibition of her achievements, presenting nearly one hundred spatial forms and over seventy drawings. From 1958 to the early 21st century, Professor Hanna Brzuszkiewicz taught sculpture at the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń where she established the Ceramics Studio. In 1955, Professor Tadeusz Godziszewski, who supervised Hanna Brzuszkiewicz's diploma, recommended her for postgraduate studies in a letter to Professor Stanisław Horno-Popławski, then teaching at the State Higher School of Fine Arts in Gdańsk as: “Contemporary sculpture is her life!”. Her two-year stay in Tricity (Gdańsk, Gdynia and Sopot) strengthened the artist's daring courage to draw energy from primeval elements, archetypes, and the vast horizon of the humanities, including our civilization's future-oriented trends.

Since obtaining her diploma (1955), the artist has presented works during individual shows as well as collective exhibitions in Poland and abroad, gaining international recognition and awards. In 1995, Zofia Tomczyk-Watrak pointed out the deep semantics present in the iconospheres that had been introduced by the artist since the 1960s:

“The diagram of the cosmic structure contained in Hanna Brzuszkiewicz's sculptures brings to my mind the archetypal image of the cosmic tree, symbolizing the cosmos as a body in cycles of rebirth. The ability of the cosmos to be endlessly reborn finds its analogy in the life of a tree which in many cultures is perceived as a symbol of youth, wisdom and immortality”. In 1973, thanks to the Italian Government Scholarship, she traveled across Italy, establishing inspiring contacts with sculptors at the Academies of Fine Arts in Rome and Florence, such as Professor Ugo Lucerni. Hanna Brzuszkiewicz's sculptures have been exhibited not only in Europe, but also in Japan [including Tokyo 1983–1984] and Canada [1967, 1994/1995].

In 1978, Hanna Brzuszkiewicz emphasized: “We are living in a world that has entered the era of technological civilization. Many of us are under the impression that technology has dominated humanity. Ceramic art is focused mainly on small forms that often contain the vastness of great civilizations. It can be assumed that this art that employs ancient elements as materials - earth and fire - will accompany humans on their further journey in this mechanical-concrete world (...). (...) as one of the ways to return to nature, a place of harmony and balance between people and their environment”.

dr Dorota Grubba-Thiede author of the monograph
“Hanna Brzuszkiewicz. Material and Breath”